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ABSTRACT

With each issue focusing on different themes, volume 17 of "Inside English" looks at the writing process, literature and literacy, composition and creativity, and pedagogical alternatives and classroom writing. In addition to regular columns on the English Council of California Two-Year Colleges (ECCTYC) and legislative concerns, the following feature articles are included: (1) "Teaching the Writing Process: An Organic Approach for Basic Writers," by Kim Flachmann; (2) "How to Teach More and Work Less: Student-Led Discussions," by Alison Kuehner; (3) "Lessons in the Progressive Approach to Teaching Composition: Notes of a Novice Teacher," by Michael Martin; (4) "The Computer Classrooms: Students, Choices and Technology," by Ronald Hartwell; (5) "Class Struggle: Teaching Maupassant's 'The Necklace'," by Daniel M. E. Landau; (6) "Positive Aspects of Teaching in 'Blended' Freshman Composition Classes," by Bart Edelman; (7) "Generating Discussion in the Classroom: Students Make the First Move," by Lee Ann Morgan; (8) "On Teaching and Dead Poets," by Ellen Wall; (9) "Vocational Students as Transfers," by Marlene Griffith and Ann Connor; (10) "Visual Thinking and Creativity: Triggering and the Composing Process," by Vincent F. Piro; (11) "Journals and the Writing Process: Dreams and Inward Journeys," by Marjorie Ford; (12) "Teaching Creative Writing: Pouring Concrete Over Flowers," by Amy Jones; (13) "Community Colleges in the '90s: Bridges in Economic Development," by David Mertes; (18) "Communication in Our Time: Language and the Newspaper Medium," by Gregory Favre; (19) "ECCTYC's Fall 1989 Statewide Conference: Twelve Easy Pieces: Sampling the Sessions"; (20) "A Pedagogical Debate: Notes from the Underground: A Traditionalist Polemic," by Mark Hawkins; (21) "Single- and Multiple-Draft Revisions: How Much Revising Is Enough?" by Kim Silveira Wolterbeek; (22) "Overcoming 'Feedback Block': Using Audio-Cassettes in Writing Classes," by Steve Flick; (23) "Advanced Comp: What Can You Say About Chocolate-Covered Manhole Covers?" by Paul Osze; (24) "Special-Needs Students: Enriching the Teacher and the Class," by Marilyn W. Anderson; and (24) "In Other Words...: But the Pencil Is Mightier Than the Pen," by Jack Quintero. (JMC)

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ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVII, No. 1 | Journal of the English Council of California Two-Year Colleges | October 1989

INSIDE

inside english

ECCTYC Looks at Writing

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TEACHING THE WRITING PROCESS

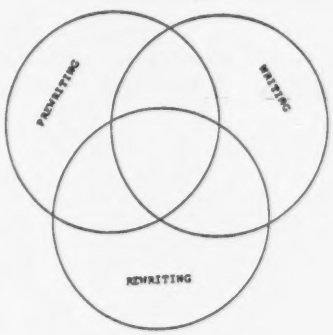
An Organic Approach for Basic Writers

by KIM FLACHMANN
CSU Bakersfield

Out of necessity, most of us teach writing as if we were dictating a telegram. Since our school terms are chopped into days, which are sliced into periods, we feel we must divide the writing process accordingly and teach it in a linear, start-stop fashion. But we discover, as time goes on, year after year, that our students cannot write good essays and are, in fact, often confused by this task we call "the writing process." We rationalize the problem as the result of the awkward time restrictions of the academic year. In large part, we are right, but a greater problem is our willing surrender to this artificial framework. We let ourselves teach students how to write in a linear fashion when we know that the best writing—and in most cases our own writing—is the product of an organic approach to the task. With some slight alterations in our current practice, however, we can teach writing organically within the existing educational time frame.

When I say we must take an "organic" rather than a "linear" approach to writing, I am essentially equating "organic" with "holistic," meaning that developmental students in particular must visualize and understand the writing process as a whole in order to perform it most effectively. In contrast to "holistic grading," this term does not imply that we should refrain from marking papers or pointing out suggestions for revision; nor does it mean the writing process can't eventually be broken into tasks that fit neatly into the school term. What the word "holistic" does suggest in this context is a new approach to writing at the beginning of a term—an approach that introduces the writing process in its entirety and assures the students of their goals before they actually begin the process. In the same way W. Timothy Gallwey's popular series of books called *Inner Tennis, Inner Golf*, etc. teaches "inner" sports, this method asks the students to picture the process internally and *then* perform it.

To introduce the writing process in a holistic fashion to our basic students, I recommend creating some sort of graphic design that will help them "picture" or visualize the process:



Then explain the relationship of these parts in as much detail as is appropriate, referring constantly to the pictorial version of the process. Students might even draw their own graphic, non-verbal renditions of the composing process and present them to the class by explaining the design and the relationship of the parts to each other. Such an approach will demand the participation of the right brain at the onset of the process and will assure an intuitive, spatial (or relational) understanding of the writing process before our students try to put their thoughts into written form.

Once the right hemisphere of the brain has been engaged, its participation needs to be encouraged throughout the writing process. I recommend reinforcing this holistic, or graphic, approach to writing with a notecard technique I devised a few years ago. After my students write their first themes, I have them put each one of their sentences on a separate index card. (At this stage, that procedure takes about 15 cards at the most.) The students are asked not to number their cards. Then, in class the next day, I have the students divide their cards into three stacks (beginning, middle, and end) according to three standard formulas that I distribute.

Introduction
General Opening Statement
+
Explanation
+
Thesis Statement

Body
Topic Sentence
+
Explanation
+
Examples/Details
+
Concluding Remark/Transition

Conclusion
Summary
+
Concluding Remark

At this point, even though some say their themes are just right as written, students find that they shift cards around to fit the guidelines for the formulas. I then read their cards for spelling and sentence structure errors only—errors that actually interfere with communication at this stage. When I return the cards to the students, the students must rewrite their incorrect sentences on the same card (or on two cards if the error is a run-on), allowing in the phrasing for cards that have been moved to new places in the theme. I check the corrections in class as the students are rewriting their cards. The last step requires the students to show the purpose of each sentence in their theme by labeling each card with an element from the formulas they have been working with. With no specific directions, students again find themselves naturally moving cards, dropping cards, and recasting words and transitions to fit the constantly changing structure of their themes. All cards that are dropped must be labeled "reject" and put at the back of the stack to be handed in with the final draft, which will be a coherent, corrected stack of cards.

At the end of the two-week period allowed for this procedure, each student must read his/her theme to the class. At this point, again without any additional prompting, students seem to be extremely proud of the changes they have made and even continue to revise their cards after they have read their themes aloud. (Some even revise as they read.) This pro-

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

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Letters

IN PRAISE OF ADE

I have just returned from the Association of Departments of English (ADE) Western Seminar at the University of Colorado, Boulder. The seminar brings together eighty or more chairs of college and university English departments and other leaders of the profession to help them keep abreast of developments in the field and to provide them opportunities to share information on issues such as in-service training and minority recruitment and to improve their capacities as leaders of their academic units. What distinguishes the seminar from other professional meetings is the workable size, the opportunity for informal contact with leaders at large and small institutions in the West, and the discussion of major issues in the field (a summary of the year in my profession, and a projection for the year ahead). It also provides leadership skills training, valuable networking, and intellectual stimulation.

I continue to find it one of the most rewarding events of the professional year, and I want to recommend that more English departments in California community colleges consider joining ADE and participating in its seminars. I know of no other opportunity to discuss the profession (rather than the field of study) with colleagues from such a broad variety of institutions. These discussions become increasingly important as we watch the tenor of our profession change, and we begin to compete for new faculty.

ADE is very concerned about integrating two-year college departments into its activities and about serving us better. Their most recent task force studied the profession of English in the two-year college, and the results of that work will be published soon.

Information about membership (reduced dues for two-year colleges), participation and publications can be obtained from David Laurence, Director, Association of Departments of English, 10 Astor Place, New York, NY 10003-6981. Telephone (212) 614-6317.

MELISSA SUE KORT
Santa Rosa Junior College

***inside english* DEADLINES**
DECEMBER 1989 issue
Literature and Literacy
10 October 1989
MARCH 1990 issue
Composition and Creativity
30 December 1990

Notices

CONFERENCES

21 October 1989. CATESOL BAY AREA REGIONAL CONFERENCE. Contra Costa College, San Pablo, CA.

Contra Costa College will host the conference, which is sponsored by CATESOL, CCCESL (Community College Consortium for ESL Programs), and the Richmond Unified School District. The conference theme, *Articulation*, will be addressed in presentations that ask, among other questions, "How are we moving our students onward and preparing them for the next step?" "What sort of articulation is taking place in ESL at the different levels and among disciplines?"

Linda Wong, Executive Director of California Tomorrow, will be the keynote speaker, and other featured speakers, workshops, Amnesty update, publishers' exhibits, and level meetings are planned.

For further information contact June Chatterjee, Conference Chair, (415) 235-7800, ext. 416.

28 October 1989. STEINBECK CHAPTER OF CATESOL MINI-CONFERENCE: "A LITERARY HARVEST." Hartnell College, Salinas, CA.

The mini-conference will feature presentations on reading, writing, and integrating language arts into the ESL curriculum. In addition, there will be a publisher's display and a job information center.

The luncheon keynote speaker will be Carlos Cortez, University of California, Riverside. Luncheon tickets can be obtained *ONLY* through pre-registration. Those attending who have not pre-registered may eat bag lunches while listening to the speaker.

For further information and pre-registration materials contact Marylu Stenbit, Hartnell College, 156 Homestead Avenue, Salinas, CA 93901, (408) 755-6933.

2-4 November 1989. ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES BIENNIAL STATEWIDE CONFERENCE. Ibis Hotel, Burlingame, CA. [Please see page 2 for details.]

9-11 November 1989. COMMUNITY COLLEGE HUMANITIES ASSOCIATION NATIONAL CONFERENCE. Hyatt Regency Hotel, Washington, DC.

The conference theme, "Paths to the Future: New Directions for the Humanities," will feature presentations and special speakers.

For more information contact CCHA, Community College of Philadelphia, 1700 Spring Garden Street, Philadelphia, PA 19130.

5-7 January 1990. CCCC WINTER WORKSHOP ON TEACHING COMPOSITION TO UNDERGRADUATES. Sheraton Sand Key Resort, Clearwater Beach, FL.

The seventh annual CCCC Winter Workshop offers professional development opportunities to teachers in two- and four-year colleges through a three-strand program of intensive workshops on (1) Literacy and

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NOTICE

English Council of California Two-Year Colleges

ANNOUNCES
ITS
BI-ENNIAL

STATEWIDE CONFERENCE

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STUDENT-LED DISCUSSIONS

How to Teach More and Work Less

by ALISON KUEHNER
Ohlone College

Teach more; work less. Sound too good to be true? It shouldn't be, not if you think about the way English teachers have been teaching writing lately.

We're probably all familiar with the latest jargon in English circles: "peer response," "peer editing," working in "small groups," having students engage in the "writing process"—all "student centered" activities rather than "teacher directed" ones. And most of us English instructors have embraced these changes in teaching: no more do students turn in only a final draft that comes back covered in red ink, with a grade, and, if the student is lucky, a few terse comments. We've become enlightened about the writing process. Students now go through several drafts before turning in a final copy and often get response from their peers as well as the teacher along the way. Students are taught to revise, edit, and proofread their essays before submitting them for final evaluation. The emphasis is on the student learning how to write, how to respond to a reader, and how to shape writing for a certain situation. The teacher is no longer just a dictator of grammar rules and English etiquette but takes on the role of a facilitator.

This focus on the writing process, most of us know and practice. It places emphasis on the student as writer (of his own text) and reader (of other students' texts in response groups). But when it comes to another aspect of the writing class, these roles of student in control, teacher as facilitator, often revert to the old style of teacher as lecturer and student as passive receiver of information. This occurs when the readings are discussed in a writing class. I have seen many instructors who put their students in small groups to work on writing assignments as response groups or peer editors, but when it comes time to discuss the readings (often professional examples of essays but also student models), the classroom situation becomes teacher lecturing on the merits of George Orwell or the instructor asking questions to the class or the instructor making up a list of study questions for students to answer. In any of these cases it is clear that the instructor is in charge of the discussion; she is posing the questions and the students are responding. By implication the instructor becomes the one who knows the text and understands it most completely, who becomes no longer facilitator of learning but the dictator of "the truth" about the text.

When I first began to teach, I led the class discussion of the readings. However, I quickly became frustrated by blank stares when I asked questions or, worse yet, by confessions that students had not read the material. I resisted the urge to lecture them about the text, although I did about their reading habits, yet not much seemed to change. Essays were read quickly the night before; class discussions lagged. Even in small groups students preferred discussing their social lives rather than "I Had a Dream" and waited patiently for the moment when I would tell them the meaning of the text. Perhaps I exaggerate, but that's how it felt before each class meeting as I dutifully read the assigned essay two or three times and made a long and careful list of questions focusing on what I thought were the most crucial elements of the text. Yet to no avail. I was working harder than my students, which just didn't seem right. After all, I knew how to read and analyze a text; they were the ones who needed to learn this skill. Obviously, I was doing a "close reading" in preparation for our class discussions, but my students seemingly had no concept of the term.

So I resolved to *make* my students do the reading and participate in the class discussions. Thinking of my graduate school seminars, I came up with the wild idea that my students could prepare for and lead the discussion of the assigned readings for each class meeting. If not, they could at least know the feelings of standing before an apathetic group of students and trying to impart some knowledge to them. I was sure it was the only way they were going to learn how to read properly, and I was going to allay my frustrations. And so I introduced the concept of "Student-Led Discussions" to the class. I allowed students to sign up in groups of two or three to lead the discussion of one of the essays we would read during the semester. This way each student would have some choice over when and what he/she was required to discuss. Each student had to lead only *one* discussion, and no one had to work alone. I provided everyone with a few requirements, such as the length of discussion, a list of written questions prepared in advance for the instructor, some simple grading standards (yes, each group received a grade for its presentation), and some helpful suggestions about leading discussions. There were no limits on how they could conduct the discussion; as a matter of fact, I encouraged creativity. I reserved one class meeting to discuss student-led discussions and allow students to sign up in groups and meet with their partners. Then they were on their own.

This is where the less work, more teaching part comes in. As the students' groups began to lead the class discussions, I noticed some amazing things. First of all, "close reading" took on a new meaning for students leading the discussion. In nervous anticipation of leading a discussion for the rest of the class, most group members had practically memorized the essay. Texts were annotated and marked up as I had never seen before, and students could move quickly to cite passages in order to raise questions to respond to them. This expertise in handling and becoming intimate with the text was not lost on other students who began to look down at their books more frequently, mark passages, and read closely, too.

However, despite the close readings, I often found myself feeling bored with the plodding pace of the discussion. I had to kick myself not to interrupt to answer an obvious question or to dismiss a seemingly minor point which the class had been excessively engaged in. But then I started listening more carefully to what was happening. I realized I had a master's degree in English literature; I read texts on a much different level than my students. It didn't necessarily mean they weren't making progress through the work or beginning to understand it on their own terms. As a matter of fact, they were doing just that.

I'll never forget the student who, looking at the questions in the book after the essay, noticed one about the allusions in the essay. He proceeded to tell the rest of the class how he had puzzled over this question, then gone to the dictionary to look up the word "allusion." It was not the same as "illusion" as in magic tricks, he informed the class, but "allusion," and he went on to define the word and give examples from the reading. The pens were scratching furiously, taking down every word of it. This personal struggle through the text, besides student leaders telling of their own difficulties and confusions in deciphering a text, may seem tedious to a sophisticated reader, but to an inexperienced reader it is a learning process.

It is the reading process in action: not just decoding words but making sense of words in the student's own context. For instance, one student explained E. M. Forster's remark about owning property—"that if you have a lot of things you cannot move about a lot, that furniture requires dusting, dusters require servants, servants require insurance stamps, and the whole tangle makes you think twice before you accept an invitation to dinner or go for a bathe in the Jordan"—comparing it to owning a car and the effects on a student. The car requires gas, the gas requires money, money requires a job and pretty soon the responsibilities of owning a car interfere with more important things (in this case, a student's social life). This analogy may make an English teacher cringe, but it does get the idea across.

What other students begin to see is that the text can be figured out by mere mortals; it's not just the teacher who holds the truth any more. With some patience and perseverance, students can make good sense of a complex text. Also, I began to understand why I got blank stares when I asked questions. With the Forster passage I would have asked students about the significance of the Jordan River in relation to the idea of owning property. For students who can't yet fathom the main idea of the sentence, understanding how the allusion fits in is beyond comprehension. Again, I have to remind myself that I have a graduate school background in English; most of my students are less trained readers. They need to understand the text in terms and ways that make sense to them. So, just as student writing groups struggle through the task of responding to each other's writing, so students discussing professional writing need to struggle through the reading process with each other. Having two or three "experienced" students lead the way does help, because just as we English teachers are fond of using student essays for models, these live students serve as models of good readers. Very impressive stuff for other students to emulate and learn from, and sometimes more effective than the erudite English teacher can be.

As a teacher, my role is to facilitate the discussion. I may ask group leaders to rephrase or clarify a question if the rest of the class is looking around with blank stares (group leaders may speak too quickly or softly, or use terms the rest of the class is unfamiliar with). Or I may encourage group leaders to give other students a chance to respond (nervous groups may rush in to answer their own questions before anyone else has a chance to). I try to hold my responses and comments until the end

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NOTES OF A NOVICE TEACHER

Lessons in the Progressive Approach to Teaching Composition

by MICHAEL MARTIN
Laney College
and San Francisco State University

I was trained in the new tradition of composition studies at San Francisco State University, in both progressive techniques of teaching practical grammar and syntax, and in the emerging theories of managing the "environmental" classroom, as Hillocks puts it. One of the strongest influences on my thinking about teaching writing came from the reading I did in the theories of Paulo Freire and other progressive thinkers. Judging from my past experiences (at the University of Southern California and an urban campus of the University of Michigan), I felt that the liberatory agenda of the more radical teachers would provide the most effective and the most productive classroom methodology. Those who have studied Freirean theory know that it is an exciting body of thought and observation, that it provides a basis for hope of dramatic success that more cautious and less ambitious theories do not.

I would like to explore some of the lessons I learned during my first semester of teaching in the Bay Area. My training, as it should, shaped the ways in which I approach my teaching assignments; what my classes taught me shaped how I understand what I know and believe about teaching writing.

In the fall of 1988, I was given a unique opportunity by a Bay Area community college when I was asked to teach a college level composition course to students at an inner-city Oakland high school. As a new teacher whose MA degree was still wet, I was excited by the prospect of being able to test my teaching strategies and techniques in a "real" setting—with students who could actually change in positive ways before entering what is for non-traditional students the lugubrious and often counter-productive college English track, the semester upon semester of "remediation" that many minority students face in college before matriculating to "actual" academic work.

My optimism was short-lived. Unused to public school work—at least at the secondary level—I was immediately struck by manifestations of all the usual complaints: lack of discipline, poor study skills, short attention spans, incredible levels of negative peer influence. Some of my own demons surfaced early on, too: the armed camp mentality of the administration, the regimentation of instruction, the reliance on standardized curricula, the interruptions and game playing that had enraged me as a high school student in the early Seventies. Grappling with these problems insofar as they affected my class and my teaching was my first challenge; it superceded the challenge that I had perceived as primary: that of working with students in such a way that we were to be equals in terms of facilitating the learning process, fostering an environment that encouraged critical thinking and self-determination in their (or *our*) educations.

Had I been more certain of these goals, the semester might have been a more successful one. But when met with intractable resistance to student-centered responsibility, my default choice was to follow the American standard program of education, what Freire calls "the banking concept" of learning (59). My initial reaction was similar to the experiences of many teachers who tried to institute progressive techniques in the past twenty years, a feeling that students "seem . . . to be too limited quantitatively and qualitatively for a . . . student-generated English course" (293). My own "unwarranted fear of things falling apart" (Elbow 29) helped reinforce my vacillation between what seemed to be widely divergent beliefs: that on one hand I had something to "give" the students and, on the other, that I and my students could become "jointly responsible for a process in which all grow" (Freire 67).

I knew that it was possible to find a middle ground, a point at which my students would begin to discover some relevant reasons to write and to learn about writing. I wanted the students to determine the themes that we would explore during the semester. I hoped that eliciting the topics of exploration would shift the locus of control from me to them and allow us to begin on a dynamic and positive course of study, but it did not replace the students' reluctance to take the initiative with (or take control over) their learning in the classroom. They insisted on recipes, formulae, and rules to follow.

My students, all of them inner-city blacks who had been educated in the "lower track" of Oakland public schools, refused consistently to take responsibility for their education in this class. One source of this refusal came from the set of attitudes that are concomitant with being high-school seniors—"Senioritis"—but the primary source seemed to be an inability to move from the role of passive receptacles to that of critically conscious people concerned with their own development *and* with the problems of their world. A third source of obstruction in this regard was my own uncertainty of faith (which came from a lack of experience) in liberatory educational agenda and an unfortunate tendency to fall into the role of knowledge-giver or Authority and to present on the conduit metaphor (Lakoff and Johnson) lessons in grammatical strategies and text organization that had, as I would expect, little relevance to or bearing on my students' goals or lives.

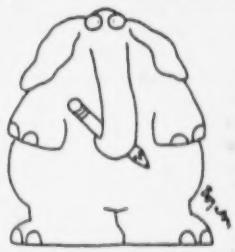
Why did this unfortunate situation develop? Is the pervasiveness of the "default" methodology (as I came to think of traditional pedagogical techniques) such that it was the only viable educational template, given the constraints of the situation? Or was it that the default methods were viable only because I lacked the courage to insist on "revolutionary" methods because of my own lack of faith in—and lack of successful experiences as a lifelong student with—them?

It was not for ease that I began teaching as a "bank clerk" rather than as a true partner with my students (Freire 60),for it was only after a period of intense irritation and soul-searching that I fell back on the only alternative that I knew of in a desperate attempt to mitigate what was obviously on a course toward utter failure. Students in my class knew that being in a "college course" was supposed to be different; they expected, even if they were not willing, to do more work, more writing. They did *not* expect, however, to be called upon to contribute to and to help design the course curriculum.

After a few weeks of writing short pieces geared toward encouraging fluency and the use of concrete detail in a "showing writing" program (Caplin and Keech), I worked to elicit themes from them, focusing on their concerns about their community and lives. The problem of their lack of concerns *or* of their inability or unwillingness to express and analyze those concerns in writing quickly became painfully apparent. What they were to learn, it seemed, was going to come from me, the Authority, the Teacher, or they were not going to learn. In the context of myself as Teacher and them as Students (the Bank Clerk and his customers), they could work with or around the rules of the classroom as they chose. But in the context of a partnership for education that I initially tried to foster, they were not able to function in any meaningful or productive manner—which, of course, meant I wasn't either.

At the same time I taught my class of high schoolers, I also taught a class of community college students in San Mateo County. Although the problems there were less severe and of a different order, many of the same difficulties existed. Students were not willing to be responsible for their learning in that basic writing course, either. The passivity that they had become accustomed to as students in primary and secondary schools was the primary mode of school participation for the majority of them. As Freire says, "A group which does not concretely express a generative thematics"—as both of the groups under discussion did not—" . . . is, on the contrary, expressing a very dramatic theme: *the theme of silence*" (97). As Shaughnessy observes, these students, having reached a relatively advanced stage in their education, both resented and resisted their own vulnerability as writers in the academic context (7).

In the high school class, I tried to encourage my students to address that theme by having them read portions of an academic article on school failure (McDermott). We discussed it and what seemed to me to be the best writing pieces to come out of the term were essays they produced on this topic. In my community college class, where we were greatly constrained by the course design, its place in the established curriculum, and the college's reliance on standardized as opposed to holistically scored tests, less ambitious work on themes such as the



problem of homelessness and community ethnic dynamics (using Reed) resulted in some vibrant writing, also. However, the perceived need of the students to concentrate on "real work" in their English course negated the attempts to move beyond the traditional school context and steered us inexorably toward grammar lessons which, no matter how they are taught, foster self-deprecation and encourage the conventional criteria of knowledge (Freire 49). The students felt that they were being deprived of education when my teaching centered on their own actions and decisions rather than on the knowledge of the structure of English that I understand as a result of my training. It was not that they failed to *learn* when I taught grammatical strategies such as adjective clauses or verbal modifiers, but they did not learn to make that knowledge their own—or that they could do so—and failed, for the most part, in transferring those strategies to free writing or non-atomistic writing assignments, a condition that existed in both classes.

The mitigating factor in the atmosphere of failure that existed during this first term was that the classes, especially the high school class, realized that they needed to achieve some parity in written language with those who are in power. "I think that I will be prepared to do excellent quality witting [sic] in college," said one high school student in a course evaluation essay, "and this class have let me know what I need to do." A common perception after working with the concepts of school failure and dialectical differences among all these students was that they did not have easy command over the written language. While they refused to recognize that the school system, through its testing mechanisms and other exigencies classified them differently from mainstream students, they did accept that there were significant linguistic differences that manifested

(Continued on Page 5)

NOVICE TEACHER

(Continued from Page 4)

themselves in their writing. One student wrote, "I think it's important for not only for blacks to know how to seek both languages but all races should speak both ways." But by "both ways," she did not mean for whites to speak black English, but for everyone, no matter their ethnicity, to be able to speak and write in both their home language and the power language, the language of the business world.

With the themes of language and school failure, the students became briefly engaged. The best class discussions and the clearest, most articulate writing emerged. Even though these were themes (with readings) that I initiated, they presented students with topics that engaged them and commanded their respect, for it was obvious to them that the themes concerned their future and their place in the world. With the typical optimism of high school seniors, they refused to see themselves as oppressed in any way; that was not a conclusion they were willing to make, even when presented with evidence to the contrary. They were not willing to recognize the contradictions between their view and the social and economic conditions of their community. They were seniors, moving with a great momentum into adulthood. They knew that they could handle school, operate the rules to their benefit, and get through the remaining time with ease.

And they were right. They were good at the education culture. They knew the ins and outs and had nothing to fear. It struck me that my community college basic writing students must have had enormous frustration—and resentment—at ending up in a remedial class (for whatever we call it, they know that that's what it is) after having been victorious in high school: more punishment from the system, more excruciating, meaningless work, more rules to hold them back. My high schoolers, when they got to their respective colleges, would have the same frustration about basic writing courses. They would learn grudgingly, slowly, still not knowing that the power to use written language to their benefit is theirs for needing and wanting it. But the tenacious among them would make it through to an end, if not success.

For myself, the term was a beautiful learning experience. The reluctance and at times intractability of students in taking seriously both their linguistic potential and their responsibility in their education was often defeating. But I learned that when their emotions are touched, when topics that they care about for their own reasons evolve from their classes, they are capable of erudite written communication. There is, in basic writing students, the power of the written word. But teachers must gain access to that power with a confidence that it is there and do so in a straight-forward, non-autocratic way.

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THE WRITING PROCESS

(Continued from Page 1)

cedure shows the students in detail how the writing process actually works]—a constant movement among prewriting, writing, and rewriting activities. We refer to this procedure throughout the quarter, and as students try this method on papers for other classes, they are encouraged to report back to the class.

Though this exercise uses formulas to accomplish its end, I find that it does not encourage formulaic writing *per se.* The formulas give basic writers the structure through which to channel their ideas, thus helping them muster some confidence in their ability to put words onto paper in coherent fashion. In addition, these formulas give students some concrete "handles" to complement the holistic approach to writing they have already begun.

As the school-term progresses, this exercise is always one of the students' favorites; early in the term it gives them a framework for all kinds of writing (which is one of their main reasons for being in the course) and also serves as an introduction to the rest of the course. With this approach to the composing process, students learn that they are trying to produce an organic whole, not a series of unrelated ideas, sentences, or paragraphs. To accomplish this end, they must first visualize the process of writing in its entirety; next, remedial students in particular need to master a concrete method of approaching their writing tasks. This strategy lets us begin to fulfill one of our main obligations as writing teachers—to help our students realize the organic rather than the linear or telegraphic nature of the writing process and so encourage them to bring their most carefully buried thoughts into the realm of communication.

Kim Flachmann directs the Composition Program at CSU Bakersfield. In addition to delivering several papers at CCCC and CATE, Dr. Flachmann has written and edited four books and numerous articles on composition and literature. The above article details a technique Dr. Flachmann developed while teaching basic writing at Morton College, a junior college in Chicago.

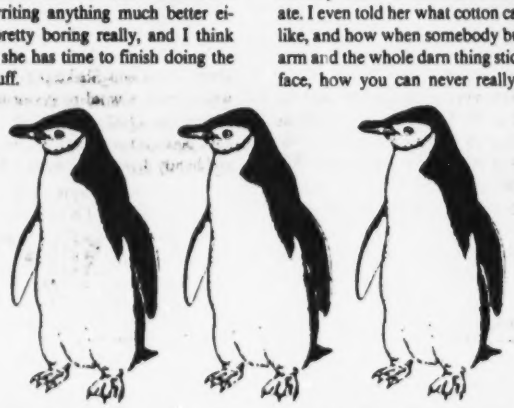
FREE WRITING, 1989

A Hypothetical Journal

by CYNTHIA LEE KATONA
Ohlone College

September 10

We have to do this free-writing thing everyday for exactly fifteen minutes. No more and no less. I mean like it's a long time to keep pushing your pen around. Doesn't matter what we write. Nobody is gonna read it. Just supposed to keep your pen moving. Can't stop. She's real positive about that. Walks around the class every five minutes saying, "Don't stop. Just write your name, if you can't think of anything else to write. Pretty soon you'll get tired of that, and write something better." I guess. Can't imagine just writing Jim Johnson, Jim Johnson, Jim Johnson for the whole time. Can't imagine writing anything much better either. It's pretty boring really, and I think it's just so she has time to finish doing the roll and stuff.



September 15

It's really hard to tell what she's getting at all the time. Always harping on being *specific.* She's been making charts on the board all this week. Starts out with a word like "Animal" on the top, then works her way down to "Cow" someplace near the bottom, and then gets real excited when she names the cow "Henry." Seems she thinks it's a lot better if the cow has a name. Supposed to have something to do with our first paper, but I really doubt if anyone is going to describe a cow or anything. I'm gonna write about my trip to Disneyland. I mean like everyone likes to go to Disneyland, and I wrote a paper in high school about Disneyland and I got an A on it. My mom liked it alot, but my dad thought it

September 22

It's really frustrating when she calls time, and you can't even finish your sentence. She sure didn't seem to like my paper on Disneyland. I probably should have written about a cow, or about my dog, or something. She said it wasn't very descriptive. I don't know how descriptive you can get. She has this mark DET that means you're supposed to use details and be more specific. She especially wrote it all over this part of my paper: "Saturday we left for Disneyland at 8:00. We spent the whole day there. It was alot of fun. We did lots of things. The rides were great, and when we left there was still plenty left to do." I mean I even told her the exact time we left and everything. Anyway, everybody's been to Disneyland and knows the names of the rides. I never got a D- in English before. Practically everyone in the room got D's. She says we never learned to write, well maybe not her way anyway. Anybody who got less than a C has to do a re-write. I can't even change the topic to my dog or something, she says then it wouldn't be a re-write.

September 29

I really gave it to her on the re-write. I named everything. I talked about the Pirates of the Caribbean and Main Street and Fantasy Land. I told her exactly what I ate. I even told her what cotton candy looks like, and how when somebody bumps your arm and the whole darn thing sticks to your face, how you can never really get it off you until you take a shower. But today she doesn't seem so interested in naming everything. Today she was going over pieces of different papers that had been handed in. She's really critical about everything. I'm glad my paper wasn't there. I felt real sorry for this one kid who wrote about a stick of gum. He had this one sentence she really hated: "Now everyone, at least once during their lifetime, has used this object as a breath-freshener, an appetite suppressant, or just out of habit." I couldn't believe how many things she found wrong with it. She said it was real dumb to try and keep the subject a secret, but I kinda liked that. And she kept saying it wasn't parallel. And she wrote wordy all over the transparency. It makes me worried about my re-write because of it.

October 4

Got a C on the re-write. I'm gonna go and ask her about it. I mean it's not fair when nobody in class gets an A. Today she said she was going to do punctuation. Everybody groaned. She put this trick sentence on the board that was pretty neat though: Woman without her man is nothing. You had to put two commas in it. I did it the regular way: Woman, without her man, is nothing. But alot of the girls were laughing because they figured another way: Woman, without her, man is nothing. She says because you can do it either way, you better put the commas in right, or no-

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THE COMPUTER CLASSROOMS

Students, Choices and Technology

by RONALD HARTWELL
California State University, Hayward

When contemplating the limitations of his circumstance, the newly-blind English poet, John Milton, said: "They also serve who only stand and wait." To some readers this might suggest a rationalization; to others, it might project a sense of duty to some more noble purpose than man's selfishness. Whatever interpretation the reader chooses, one practical point can be mentioned; there are advantages, sometimes, to waiting.

Take the San Jose State University (SJSU) English Department as a case in point. They waited until Fall 1988 to install their newly acquired (with Lottery Grant money) Apple Macintosh SE computer classrooms—two of them. And, because the English Department waited, the choice of printers included the LaserWriter NTXII—two of them—for each classroom. Add to that the Macintosh II 40 Megabyte control stations for the instructor in each classroom—yes, again, two of them—and you might begin to appreciate what a windfall SJSU has received. But that's not all. Each classroom has, that's right, two file server Mac II monitors with 80 megabytes of hard disk memory capacity—a grand total of 400 megabytes of memory capacity. The results are well worth waiting for. That may sound small to engineers and Space Shuttle scientists, but to some of us English instructors, the jump from nothing to this seems nearly as great as that first step walking on the moon.

Last fall I had the opportunity to participate in the implementation of these new Macintosh SE computers at SJSU. All three of my classes—two English 1A's and a Technical Writing class—were among approximately thirty sections designated for use of the new equipment. The lab and network programs were headed by Denise Murray and the installation of the network was managed by Neal Lerner. The technical capacity and integrated network of the individual stations within the classroom has made possible certain kinds of new classroom teaching possibilities.

What does all this mean in translation? In plain English this means that with an integrated network system where all students can write essays at their desks, store the drafts on their personal 3½ inch "floppy disks" and on a hard disk in one of the two Mac II file servers in the classroom as well as printout a "hard copy" on a laser printer, the results are that students are empowered by the technology to work from these options to produce their finished draft and a presentable paper to the instructor either at the end of a class period, or after additional class or open lab time. The students at SJSU are also able to work on the computers during open lab time, those hours when the classrooms are not in use for the English classes in session during the day and evening.

"So what," the skeptics still might be saying. So, that means that SJSU freshmen as well as upper division students taking writing classes have the unique opportunity to write rapidly, revise conveniently, and edit precisely to produce finished papers printed in a variety of font styles and formats to enable students to submit papers of *near-professional quality*. With the quiet, fast, laser printers, students can produce not near letter quality, but true letter quality manuscripts. (Note, I did not say letter perfect manuscripts.) Gutenberg would be proud of his disciples, if a bit troubled by the casualness of how anyone can enter the sanctity of the printer's world. John Milton might not appreciate the level of diction in some of the freshmen essays. but even he would probably see the advantages of the democratic principle involved as the average citizen and burgeoning student population was given the opportunity to participate more fully in the realm of the print culture. Imagine how many plays and poems Shakespeare might have written with a word processor instead of a feather pen. Quill pens and ink bottles now have become icons for visual intensification and handy diversion to relieve the monotony of the printed page. Ink is no longer drawn onto the page; instead, inkjets and laser printers make it possible to spray in a fine, needle sharp line or magnetically attract graphite powder to be baked onto the paper by an amazing electromagnetic replacement process similar to xerography.

Enough said about the technology. What about the pedagogical questions of effectiveness and how a computer classroom differs from a regular classroom, or how teaching in a computer classroom changes how we teach writing? What follows is a brief list of some personal reactions to the situation and an attempt to at least partially answer these questions.

1. The computer classroom is student centered. In fact, the student may become more interested in the monitor and keyboard than classroom activities and what is being said by the instructor or by fellow students. There is a strong sense of student independence fostered by the computer classroom, once the students get the gist of how to run the machines and do some writing with them. Sometimes there may be a need to insist on students' shutting off the monitors or at least turning down the brightness on the screens and putting the keyboard back underneath, even though a few students may still try to use the machines anyway. When this is not done and students are working on an essay assignment, the professor can be left out, feel uninvolved, and become hoarse trying to talk over the noise of the keyboard activity and faceless groups or rows of individual workers staring at screens. To some extent the instructor must not be bothered by this apparent disregard and must consider it to be normal for the "turf." A computer classroom definitely is *not* teacher centered.

The fact that students' operative focus changes from what traditionally was considered "essential" learning makes all of us a bit uneasy, along with the shifting ground under a social order transforming itself into

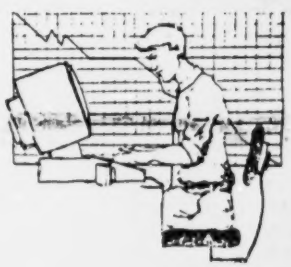
a computer literate society. To not feel "threatened" is to not feel. But to be paralyzed by the dilemma or to hearken back to another era will not prevent the already dawning computer age from brightly warming into its midday glory and dominance in the very near future. Part of that change includes a change in the roles open to faculty in the classroom as the classrooms become computer classrooms.

2. Emphasis on choice and the inevitable string of unending questions about technical matters regarding computer use can interrupt ideological thinking and lead to a greater than expected emphasis on the "business" of preparing a written text, rather than the quality or substance of what it says. This also has to be accepted to some extent and cannot be avoided entirely in a computer classroom. If the instructor cannot or will not answer such questions, students will turn to other students who know the answers to get the information they need. On certain occasions this preoccupation with *how* to do something with the computer may seem to be all that students are worried about. But actually, this focus is not unrelated to the task of writing, even though it has gone largely unanswered in traditional settings where such options for producing a finished document did not exist in the classroom.

The level of practical concerns may be mistakenly thought to be a distraction from the matter at hand, but in reality it may be evidence of too strong a concern for the immediate physical aspects of the process of writing rather than the conceptual framework for developing ideas in written form. Some of this results from the technology being so new and fascinating to many first-time users, who, by the way, are the ideal students for a computer classroom. (Nearly all technical troubles came from those students who already knew how to use the machines and tried to find ways to make the system crash or who played with the networking capabilities in ways not productive to the writing task.) See Eugene B. Zechmeister's article on "Training College Students to Assess Accurately What They Know and Don't Know" in *Human Learning* (1986) for a perspective on how students perceive their level of knowledge. Although this article is not specifically written about computer use, the principle discussed is quite important and relevant.

Involving students in separate discussions, either within small groups or in separate classrooms, may be necessary to offset the preoccupation with the keyboard, mouse and screen, and the physical writing process on the machine. This idea will be tried in Fall 1989 at SJSU to see whether shared computer classroom time can be beneficial to the process. (DeAnza College has been doing this for some time. See my article, "The Equalizer: Computers in the Classroom," *inside english*, Spring 1988.) Approximately thirty to fifty percent of the time is being spent on the computers by students at SJSU, according to "straw poll" sampling of computer writing faculty. The remainder is class discussion, small group activity, lecture/presentations and other types of classroom practice.

Other writing faculty and I have found some success in small group discussions in which one member in each group acts as the group recorder to write down the group's findings on study questions about assigned readings from the *McGraw-Hill Reader*.



This "designated hitter" (writer) is subject to the group members' editing and peer critiquing prior to printing the results, which are also read or paraphrased to the class at large, one group at a time. On a good day this means that as many as three reading assignments can be discussed, by allowing separate groups to deal with the questions for individual essays. This type of exercise contributes to the conceptual task of writing, initiates the prewriting, recursive function and touches on editing and revision through the peer critiquing.

The integrated computer classroom approach sometimes may do less in terms of depth of analysis of a particular reading but may do more in terms of developing individual initiatory thinking, problem solving, role sharing and practice in small and large groups.

3. Right brain (hemisphere) spatial thinking—especially with hand use like writing or drawing with the mouse—emphasizes the visual aspect and introduces a creativity into the writing process sometimes lost in keyboard use and may explain the difference between the newer computers and the older Apple IIe's and IBM's which were difficult for a person to use. The terms *intuitive* and "user friendly" have been overused; how-

(Continued on Page 12)

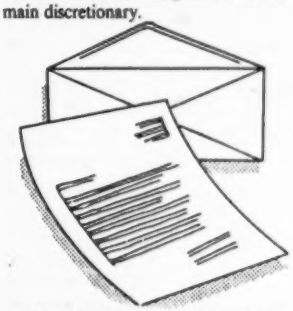
PRESIDENT'S PERSPECTIVE

Summer Reflections

Since the due date for this column is late July, I should have entitled it either half-summer or half-reflections. Obviously, by the time this article reaches print much more will have transpired, some changes will have occurred, and maybe even some issues will have been settled. But for now, I can only review what has happened to this date.

In the last edition of this journal, I posed some questions about creating a separate discipline for ESL, a moot concern now because the Academic Senate has endorsed the concept of an ESL discipline. Though ECCTYC does and will continue to support this move, I personally hope that we tread cautiously in establishing ESL as independent of English. There are many valid reasons for blurring some lines of distinction between these two disciplines.

Few people would argue that instructors with degrees in English Composition or Literature are well-equipped to teach initial levels of ESL, or that specialists with ESL degrees are necessarily suited to teach many of the advanced, elective offerings in English. However, any such distinction loses validity at the levels of intermediate and advanced ESL composition and developmental English composition. All ESL programs eventually feed students to college English classes, and all English composition classes have students from ESL programs enrolled in them. One of the aims of an ESL program is to prepare students so that they will survive in heterogeneous college classes. One of the real benefits in ensuring ease of transition for ESL students has been the ability to allow instructors occasional opportunity to teach a section or two of classes to which their students are aiming or to teach sections of classes from which their students are coming. The ESL instructor assigned a section of English composition gains insight, as does the English instructor who teaches an advanced ESL composition class. For the good of students and program, the option to make such assignments should remain discretionary.



ESL and English topics will both be considered at the upcoming ECCTYC Statewide Conference. Ken Cooney (Shasta) and Gordon Taylor (Yuba), the program chairs, have prepared an excellent agenda. Remember this is the one English conference for community college instructors that is organized by community college instructors. Every English Department Chair has received registration materials and information. Check with your chair for more details. Plan on attending the conference; mark 2, 3, 4 November on your calendars. Jack Gill (College of San Mateo), the site coordinator, is most enthusiastic about the Hotel Ibis—accomodations, facilities, and cuisine. The hotel has provided an excellent conference rate, but you must contact them immediately to take advantage of it. (For further information, see p. 2.)

When you attend the Statewide Conference, you will meet the new members of the ECCTYC board. Region X has two new directors: Muriel Davis (San Diego Mesa) and Nancy Nadeau (Imperial Valley). Region VIII has one new director, replacing Alicia Lackman who retired in June: Brenda Bruno (Saddleback). Region VI will have two new directors, but as I write this column, the second has yet to be named; the one named director is Hugh Platt (Cuesta). His fellow regional director will be named in early August, and Hugh and the newly named director will be replacing Judy Markline and Tony Gilleran. There have also been two changes in Board appointments, one "permanent" and one temporary. John Callen retired in June; appointed to replace him as ESL Coordinator is Linda Wark (Sacramento City), who will also continue to serve as one of the Region IV directors. The editor of *i.e.*, Barbara Bilson-Woodruff, will be in England this fall; Barbara Goldthwait (Santa Monica City) will serve as acting editor for Fall, 1989.

Though this year saw no changes in the officers of ECCTYC, that will not be the case in 1990. This spring at least two new officers will be elected. Shirley Sykes will

be leaving the Board after several productive terms as secretary; she has moved ECCTYC into the twentieth century, computerizing every aspect of our operation. She will truly be a hard act to follow. I will be leaving the presidency after six two-year terms, longer than I ever expected to serve. Though as past president I will remain a member of the Board, the leadership role will be transferred to new hands. In addition to two new officers, all odd-numbered regions will hold elections for directors.

As interesting and challenging a year as it will be for ECCTYC, which faces many changes, it should prove even more exciting for all of us as our campuses move away from dependency on credentialing processes, begin fuller implementation of AB1725, and more fully dive into the mandated concept of shared governance. These are very special times. Enjoy! Participate! Have a good year!

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

News to Entertain Us

by GORDON TAYLOR
Yuba College

The Year begins with (what else) the budget. The following summary is in two parts: money from the Governor's budget and money through Proposition 98.

1. The Governor was not entirely ungenerous this year:
   - 4.64 percent for cost of living or COLA. Given the years with none, this seems insufficient (oh well; things are improving).
   - 2.23 percent for growth. Enough in some cases, not enough in others.

   - $15 million for deferred maintenance.
   - $115 million for capital outlay.
   - $23 million for instructional equipment.
   - $1 million for staff diversity. More was promised.
   - $4.9 million for staff development. This looks good.
   - $6.4 million for management information systems. Is this one really necessary? One could easily argue that enough management is enough (circular though that may be).
   - $8 million for removal of hazardous substances. A problem throughout the country in private and public enterprises, it seems.
   - $5 million for abatement of asbestos. Probably a total waste of time and money: according to knowledgeable scientists familiar with asbestos in the general environment, one is worse off (for the sake of comparison) by smoking half a dozen cigarettes in a lifetime; but then the emotions take over, and, as we as teachers of clear thinking know, emotions are much stronger than well-reasoned arguments based on evidence.
2. Funds from Proposition 98 (after much bargaining, haggling, and rather acrimonious goings-on):
   - $70 million to start Phase I of AB 1725.
   - $14 million for the final phase of matriculation.
   - $6.5 million for growth above the cap in 1988-89 paid in 1989-90 as part of base revenue.
   - $45 million one time only as a pro-rata allocation based on ADA for 1988-89.

The acrimony had to do with who got what or, rather, who got the most: the K-12 system or the community college (CC) system: Bill Honig, the Superintendent of Public Instruction, and the California Teachers' Association (CTA) on the one side and the CC's Chancellor's Office and the Faculty Association of the California CC's (FACCC) and the Californians, a coalition group, on the other. At stake was about $1.54 billion (that's billion) provided by Proposition 98 (P98). CTA, it seems, has, for all intents and purposes, sold the CC's down the famous river. CTA indicates in a flyer entitled "Let's Clear the Air" (no date, but mid-June) from the Community College Association/California Teachers' Association (CCA/CTA), which is CTA's community college branch (fat lot of good they do for the CC's—CCA/CTA, these days, is more like a contradiction in terms) that the entire $1.54 billion was theirs and that it was through their generosity that the CC's got their $84 million, which was somehow to be repaid in subsequent years.

The CC's groups, however, are not to depend on the generosity of CTA and figured that something on the order of $195 million was a reasonable share. Note that we are dealing with CTA much more than with the State Department of Education; P98 says that the money belongs to K-14 and that the division of funds is to be worked out and written into statute, a question to be settled by the Legislature.

In its flyer, CTA talks about K-12's "statutory entitlement" under P98. The thing is, of course, that the proposition mentions no statutory entitlement for K-12. The flyer is, on the whole, an amazing piece of clarification revealing mostly CTA's propensity to aggrandize itself and at the expense of others to boot. CTA accuses FACCC specifically and "a ranking administrator in the Chancellor's Office" of "The Classic Double-Cross" and then say that "They [the CC's] Almost Lost It All" and were to get "nothing more than their statutory entitlement—$54 million" and then further say that "CCA interceded with CTA—and we got the original deal reinstated." They then say, "All the extra money [some $174 million over three years] will come out of K-12's *proper share*. And none of it would be ours [presumably CCA's and the CC's, the antecedent is unclear] without CTA's agreement and help."

Larry Toy, President of FACCC, wrote a three page let-

(Continued on Page 11)

WRITING: TWO POPULAR APPROACHES

by ELAINE BENDER
Pasadena City College
Glendale College

An acquaintance who packages books for publishers asked if I'd be interested in writing a review book for freshman composition. I asked what he meant by a review book. For courses like American History or General Psychology, he said, the writer would read five major texts, condense and synthesize them, and *voila*—a review book. I started to laugh. For composition, there are at least five approaches and as many texts for each.

Writing With A Purpose (9th ed.) and *Reading For College Writers* illustrate two popular approaches to the subject. The former is a contemporary version of the traditional rhetoric and handbook. The latter uses an across-the-curriculum approach.

Writing With A Purpose stresses the relations between writers, audiences, purpose and thesis. These concepts are not only explained in the four introductory chapters on purpose, planning, drafting, and revision. They are also referred to in discussions of the units of the essay, tone, and methods of development.

The text presents conventional content on methods of development, modes, argument, tone and style, sentences, and diction. The chapter on paragraphs is particularly effective in teaching how to achieve coherence. The argument chapter effectively demonstrates how to use evidence in shaping a persuasive argument. But more material on formal logic might have been included for instructors who want to stress that aspect of argument.

The two chapters on the research paper—the first on planning, the second on writing—suggest standard methods which work well for linear thinkers. Curiously, there is no description of how to use libraries which have their data on computers, although the authors are certainly aware of current composition technology as there is an appendix on writing with a word processor.

While the text is not a reader, each chapter ends with a sample essay by a professional and a sample student essay. These are followed by appropriate questions/exercises that review the concepts of the chapter. Another part of the chapter review is presented through the trendy use of the visual: each chapter begins with a photograph, and the writing assignments at the chapter's end include one that asks students to interpret the photograph as a metaphor for an important aspect of the chapter. Illustrations are used at other places in the text to reflect content of sample essays and to stimulate thought. Instructors who use a traditional approach to composition would probably want a brief reader to use with this text, especially if they choose a mode-centered syllabus. The handbook is adequate but would not be suitable for a class that needs remedial work.

Reading For College Writers, however, has no handbook. In several places, the authors refer students to a handbook for basics such as citation forms and topic sentence placement. The introduction explains the text is designed for students who "are not quite up to the rigors of the standard composition sequence" (v), and such students are usually thought of as needing remediation in handbook matters.

This text assumes the needed remediation is dealt with elsewhere. It is based on the authors' *Writing And Reading Across The Curriculum*, but it is "slower paced" and "less formidable in style" (v). Part One is devoted to skills and techniques of college level reading and writing, while each chapter in Part Two presents readings about one topic. Questions and exercises closely tie these chapters to the skills learned in Part One.

One of the best qualities of Part One is the demonstration of the reader/writer at work through the authors' analyses of material. The analyses are followed by exercises that provide interactive learning as they use skills that have just been demonstrated. For example, in the section "Reading for Structure," students are asked to

read Patricia Curtis' "The Case Against Animal Experimentation." The authors then divide the essay into parts and list the paragraph numbers for each part. They explain what each of the first three parts contributes to the whole and how they determined each was a separate part. Specific questions then permit the student to formulate similar responses for the rest of the essay. Thus the student should be able to complete the structural analysis successfully.

In each chapter of Part Two, an introduction and initial reading selection are followed by an "Assignment Preview" which suggests a writing assignment to be completed after reading the chapter. These assignment previews are based on "organizing techniques" which have been discussed in the introductory material. The organizing techniques include description, use of examples, argument, causal analysis, and comparison/contrast, thus introducing modes of development. Additional writing assignments are provided at each chapter's end. As Part Two progresses, the assignments become more complex, and the chapters increase in difficulty as less demonstration is provided and more analyses by students is required.

The topics in Part Two include the serious "Career Prospects in the 1990's"; "Ethnic Identity/Cultural Assimilation" and the more frivolous "Passion in Print" on romance novels; "Anatomy of a TV Success: 'Hill Street Blues.' "

Because of the text-reader format, this would be an excellent choice for a course that focuses on the research paper. Although there is no chapter on writing the research paper, the concepts of analysis of sources, facts and inferences, intellectual honesty, and appropriate use of sources in combination with personal ideas are treated more comprehensively than in traditional rhetorics or research paper handbooks. The final chapter, on the assassination of Lincoln, prints primary and secondary sources that provide an excellent model for writing a research paper.

Both texts have an instructor's manual that includes suggested syllabi, teaching tips, and the insulting answers to exercises, which to me imply that instructors cannot figure out the responses themselves.

While not all instructors agree on what approach to use in teaching writing, I think none would be satisfied with a condensed version of either text. The texts' utility lies in their comprehensiveness, many explanations and examples, and detailed instruction.

□ Behrens, Laurence, and Leonard J. Rosen. *Reading For College Writers*. Boston: Little, Brown, 1987. 557 pages.

□ Trimmer, Joseph F., and James M. McCrimmon. *Writing With A Purpose* (9th ed). Boston: Houghton Mifflin, 1988. 524 pages.

NOTICES

(Continued from Page 2)

Cross-Cultural Traditions, (2) Meeting the Literacy Challenge, and (3) Evaluating Writing in Contemporary Contexts. Workshop leaders for Strand 1 are Geneva Smitherman (Wayne State University), "The Politics of Literacy"; Carol Boyce Davies (SUNY, Binghamton), "Voices and Visions: Literature and Cross-Cultural Perspectives"; and David Bloome (University of Massachusetts), "The Sociocultural Context of Literacy and Language." Leaders for Strand 2 workshops are Jerrie Cobb Scott (Central State University, Ohio), "Multisensible Ways of Knowing"; Jay McTighe (Maryland State Department of Education), "Improving the Quality of Critical and Creative Thinking"; and Paul Connolly (Bard College), "Writing to Become Literate." For Strand 3 the workshop leaders are Paul A. Ramsey (ETS), "Testing and the Realities of Race, Class, and Gender"; Mary Fowles (ETS), "Alternative Models for Assessing Writing"; and Lillian Birdwell-Bowles (University of Minnesota), "Assessment Across the Curriculum."

Registration: $285. Includes tuition, workshop materials, coffee service, welcoming banquet, and three luncheons. A deposit of $100 will hold a place, but the entire payment is due 1 December 1989.

Hotel Rates: $66/day, single or double occupancy.

For registration or more information write 1990 CCCC Winter Workshop, 1111 Kenyon Rd., Urbana, IL 61801.

3-6 April 1990 - IMPROVING THE TEACHING OF LITERATURE, PHASE II. UCLA Conference Center, Lake Arrowhead, CA.

Co-sponsored by ECCTYC and the Fund for the Improvement of Instruction, this second statewide seminar will continue the exploration into teaching of literature that formed the basis of the first seminar held in April 1988. (Please see page 9 for details.)

BEST COPY AVAILABLE

News From the Regions

REGION V: SOUTH VALLEY

Directors: Bill Decker, *College of the Sequoias*; Paul Kaser, *Kings River Community College.*

On 23 May 1989, **PAUL KASER** *(Kings River Community College)* received the National Institute for Staff and Organizational Development's award for teaching excellence at NISOD's International Conference on Teaching Excellence in San Antonio, Texas. Kaser was selected for his innovation, dedication, and philosophy of teaching. Although Kaser was initially nominated by KRCC president, Dr. Abel Sykes, the strong written student evaluations and his own description of his teaching philosophy earned him the award.

In addition to being a regional director of ECCTYC, Kaser serves on the board of the Fresno Area Council of English Teachers and works as advisor for the English department at Reedley High School.

"Students want power," says Kaser. "My teaching philosophy is to give students power . . . . Every classroom should be a power workshop." In his narrative on his teaching philosophy Kaser continues, "It is no false humility to say that I have never motivated my students to learn. Students motivate themselves . . . to learn those facts and methods that will give them power."

REGION VII: NORTH LOS ANGELES

Directors: Lee Hancock, *Los Angeles City College*; Veloris Lang, *Glendale City College.*

The Theatre Palisades production of *A Midsummer Night's Dream* (June/July 1989) was enhanced by the acting of *Santa Monica College* English instructor **GORDON DOSSETT** as Snug, the joiner, the character who, unlike Dossett, is "slow of study."

DANIEL CANO *(Santa Monica College)* is walking a few feet off the ground. His novel *Pepe Rios* (working title) has been accepted for publication by Arte Publico Press of the University of Houston. Look for the novel in June 1990.

REGION VIII: SOUTH LOS ANGELES

Directors: Brenda Bruno, *Saddleback College*; Robert Dees, *Orange Coast College.*

FRANK GASPAR, English instructor at *Long Beach City College*, was nominated for the 1988 Pulitzer Prize for his book of poetry, *Holyoke*. The book, published by Northeastern University, won the 1987 Samuel Morse prize for poetry. In addition, Gaspar's poetry has been published in academic and national journals, like *The Nation.*

ACROSS THE REGIONS

Two California Community College English instructors had articles published in the ninth issue (1988) of the *Community College Humanities Review*. **CARMEN DECKER** *(Cypress College)* looked at the need to "expand the canon" in "Internationalizing the College Curriculum: Incorporating a Spanish American Perspective in the Teaching of English and Spanish." In "Painful, Necessary Reminders" **MELISSA SUE KORT** *(Santa Rosa Junior College)* reviewed Arthur M. Cohen and Florence B. Brawer's 1987 study, "The Collegiate Function of Community Colleges."

Welcome to the new Regional Directors: Region VI (Central Coast) **HUGH PLATT**, *Cuesta College*; Region VIII (South Los Angeles) **BRENDA BRUNO**, *Saddleback College*; Region X (San Diego) **MURIEL DAVIS**, *San Diego Mesa College*, and **NANCY NADEAU**, *Imperial Valley College.*

Instruction

So make a gift for them now. Go,
show them if you can this dark place
where each heart lives, where
your heart lives, beating its secrets
against the intractable stillness.

Do it in your quietest place.
Take your most silent moment and move
as the Spirit over the waters. Surely
you have something for them: the witchery
of language, the sound of a petal falling.

Make them a dance then, or a march
properly slow. Give them fruit
for one hunger, and for the other
give them problems for them to bend
toward, their heads inclined, together.

Or give them what you will, what
moves you: the gathered voices
of the old poems or the best from your hands
or the dreams from your fine head. One day
they'll carry your unbound heart for you.

by **FRANK GASPAR**
Long Beach City College

SECOND STATEWIDE LITERATURE SEMINAR

A second statewide seminar, "Improving the Teaching of Literature at California Community Colleges, Phase II,"sponsored by ECCTYC and the Fund for Instructional Improvement, will be held 3-6 April 1990, at the UCLA Conference Center at Lake Arrowhead. Like the first seminar held in April 1988, this one will also focus on recent literary theory and its implications for classroom practice. The seminar scholar will be Dr. Hazard Adams, past Assistant Provost at UC Irvine, presently at the University of Washington. Dr. Adams' areas of specialization include Blake, Joyce, Yeats, and interpretations of literary theories. Dr. Adams was chosen partly on the basis of his article "The Dizziness of Freedom; or, Why I Read William Blake," *College English* (Sept. 1986), and one emphasis of the seminar is the personal response to literature of both teachers and students.

The seminar will be open to 150 California community college English teachers on a first-come basis, with some spaces reserved to encourage statewide participation. The seminar is being directed by Bob Dees of Orange Coast Community College and Judith Hert of San Bernardino Valley College, both of whom serve on the ECCTYC Board, Judith as Grants Director.

This second seminar seeks to capitalize on the strengths of the first seminar. The seminar's purpose is to provide provocative presentations by an outstanding scholar, small group discussions with colleagues, significant time for individual study or informal conversation, and some organized social time—all in a beautiful setting with attractive accommodations and delicious meals. (Plans are also being made to include optional sessions for sharing poetry, discussing recent fiction, and viewing and discussing a foreign film.) This format and emphasis are similar to those of the first seminar in an attempt to again foster relaxed collegiality, intellectual stimulation, and personal re-newal.

This seminar differs from the first in that there will be only one scholar, Dr. Adams, who plans to give four presentations, beginning with a review of critical theories and their implications. His tentative topics and texts are:

1. "Chaos Out Of Order: A Survey of Contemporary Literary Theory"

Optional Text: *Critical Theory Since 1965*

2. "Some Things ARE Undecidable: The Problem of Difficulty"

Texts: E. E. Cummings, "Impression V"
Lewis Carrol, *Alice Through the Looking-Glass*
James Joyce, *Finnegans Wake*

3. "The Outside Is the Inside: Contexts"

Texts: W. B. Yeats, *Collected Poems* OR *The Poems of W. B. Yeats: A New Edition*
James Joyce, *Dubliners*

4. "Is Everything a (Mis)Interpretation?"

Texts: James Thurber,
"The Macbeth Murder Mystery"
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

Recommended:
Reread William Shakespeare, *Hamlet*

These presentations are designed to build on each other and to illumine the texts used. There will be opportunities for questions and discussions with Dr. Adams. The small group discussions, led by community college teachers, will explore techniques for teaching literature in more student- and text-centered ways.

The seminar schedule will begin with dinner on Tuesday, followed by Dr. Adams' first lecture-discussion, and will end with lunch on Friday. The cost of the seminar is $290 (double occupancy) which includes registration, three nights lodging, *all nine meals*, and copies of required texts. Participants must arrange their own transportation, but van rides from the Ontario Airport may be arranged through the seminar secretary. A list of participants for the seminar will be provided a month before the event for those who want to arrange carpools.

Registration for the seminar is due mid-December in order to meet the UCLA contract requirement. Letters advising college and department chairs of the seminar were sent in August so that interested colleges could reserve a space and so ensure statewide participation. Beginning 30 October, registration is on a first-come basis. Since many participants from the first seminar have expressed interest in attending the second seminar, it may fill very quickly.

Seminar information sheets and registration forms are available from College Presidents, Deans of Instruction and Department Chairs. They can also be obtained from the seminar secretary, Sharon Mincher, at San Bernardino Valley College, (714) 888-6511, Ext. 1620 or 1523. Questions about seminar accommodations, registration, and transportation should also be made to Sharon. Suggestions about optional activities, discussion groups, or entertainment should be shared with Bob Dees at Orange Coast College, (714) 432-5716.

OLD IDIOM

The Discovery of a New Dialect

by KAY HAUGAARD
Pasadena City College

Old people are usually portrayed by the students in my writing classes with the stereotypical cliches: They ache and complain; they are unhappy, engrossed in the past, weak and pitiful, either cranky or syrupily sentimental; and they speak in their own dialect.

As a teacher of writing, it was this last item that particularly amused me and made me think. All the others are familiar cliches, but that old people should have their own idiom came as a revelation.

I became aware of this when I would read papers from students after I had asked them to do a verbal sketch from imagination of an old person that would capture his or her point of view. Inevitably the student would give the old person a kind of vernacular I can only describe as not simply old-fashioned but also ignorant, uneducated, and bumpkinish. Apparently this intuitively translates to my students as "old talk."

No matter that many old people are highly educated, with numerous college degrees and expertise in many technical areas. After all, Ph.D's weren't invented just in this generation, nor were newspaper editors, lawyers, scientists, novelists, playwrights, literary critics, philosophers, and numerous other professions requiring a high degree of skill with language. No matter at all. With age, it seems, these highly sophisticated, articulate individuals all start saying "dern" and leaving the "g's" off their verbs. They start goin', doin', eatin', and wanderin'. You get the idea.

"Goodness sake, child!" say all the old women. The men tend to favor "young 'uns" and "whippersnappers." And out comes the dialect spelling: "that ol' dawg," "proud-like," " 'cept" or " 'ceptin'" (for "excepting"), "a waitin'", "ever ways," and "real good."

Apparently one's education, polish and urbanity drop away as one ages, at least if you can believe my students. My first impulse is to just assume said students (along with many editors and writers, alas!) haven't been paying any attention to real old people and just pick up their stereotypes from second- or third-hand sources such as comic strips, TV scripts, movies, and ads.

But frankly, I am willing to keep an open mind on the theory that it would almost be worth being proved wrong. I'm certain it would induce an unbridled paroxysm of merriment in me to hear William Buckley start saying, "Gol dern it, young fellar!"

FREE WRITING

(Continued from Page 5)

body will know what you are saying. I suppose so. She really likes semi-colons. She says students never use them, because our sentences are too short anyway. She says we're only learning basics, and that we should be doing things like rhetoric in college, I think she thinks punctuation is real important and I bet she cares more about getting that right than what you really say.

October 6

When she went over my re-write in her office, she picked on about a thousand things she hadn't even corrected when she first did the paper. I was afraid she was going to give me a D again, so I shut up. I think she actually enjoys reading the papers in a funny kind of way. She said I should have written more about the cotton candy, because that part was pretty good. We did an essay today called the Microscopic Eye. It wasn't actually about science, but about how you really need to look closely at things and be observant. I think this might be what she was getting at before with all that naming and being specific stuff. Everybody had to pick a topic for their next paper today, even if they were gonna change it later. Seems like everybody's gonna write about something that they hate. I think I'll write about three times people were nice to me. It has to be three examples, not two, not four; that seems to be important, like not letting your pen stop even for a second when

October 13

The kids in my group liked my examples, but she said the third one didn't fit, because it wasn't a nice thing someone had done for me, even though it wasn't really that bad. She found a lot of mistakes like that in other people's papers when she went around the room. We have like twenty minutes to work on the things, and then she comes over and reads it once and sees what's wrong right off. She looks pretty different today. I never saw her in jeans before. They were nice jeans, Calvin Klein's even, but they sure make her look different. She's sorta older, but not really bad looking actually. She's got brown hair and eyes, and she smiles alot, even though she's always telling you what's wrong. I suppose she's kinda tall for a woman, slender too. When you have to write all the time, I guess you start noticing things. She says that writers are so weird sometimes, because they are always noticing how things look and smell and feel. She thinks most people don't get much of what's going on around them and that's why they can't write. I suppose that might

October 23

Today she asked us to count the number of lines in our first free-writings. Mine were around 10 lines. Then she said we should compare that with the last few. Mine were around 15 lines. I figured that was a 33% gain! For some reason it doesn't even matter what you are writing; it's just better if there is more. The more the better. I got a C+ on my second paper. Lots of people are still getting D's. Today we worked on breaking things apart. We started with a can of beans: 80% beans, 10% water, 5% spices, and 5% preservatives. Then we broke apart a golf stroke. Then someone asked if we could break apart something like our class. We did it a bunch of ways. By race, nationality, age, even by the movies we liked. She says you can break anything into smaller parts, even an atom, and she wishes we would use the word *analyze*. I think I'll do good on this paper, because this is more or less the way I think. I think I'll analyze what makes a good student. Things like coming to class, doing the homework, and following instructions, and stuff like that.

October 25

She says my analysis is just a bunch of examples, like on the last paper. For this one, the whole has got to equal the parts and that's what I keep forgetting. I have to work on finding another topic, but it's really boring to do things like the three parts of fire being oxygen, heat, and something that burns. She says the best topics are things you know about and are kinda close to home. I could do something about my home, I guess. Like breaking it up into my mom, my dad, and me? Or maybe the yard, the house, and I suppose there really isn't a third part. I wish everything didn't always have to be in threes. I could say the house has different kinds of rooms. Like the living room is a room where anyone can go whenever they want to. But some of the rooms are real private, like tha bathrooms. And some of the other rooms are semi-private, like the bedrooms, where sometimes you can go in and sometimes you can't. Our living room is kinda different with all the antiques and stained glass and things. I bet I could

October 27

She says I can start working on my analysis. Some of the other people are still trying to get a topic. The guy next to me is determined to do it on baseball, but he can't seem to figure out the parts. The girl in front of me is working on something about applying makeup, and I was really surprised because she gets to start on her paper too. I was thinking about our bathrooms and how because the doors are old-fashioned, with big keyholes, somebody had to put putty in them or you could see right through to the toilet area. I wonder if it was the first owners who plugged them, or if it was my dad, because he really hates it when anyone bothers him when he is in the can. You can't even wait outside the door, because he thinks you're listening to him. He has a real privacy thing about the bathroom and I suppose that's where we all got it from. She says we have to keep on being descriptive even though this paper is about breaking things into parts. There's getting to be so many things to remember that I can hardly stand to think about writing anymore.

November 9

I got a C+ on my last paper. It looks to me like it should have been an A. There aren't half as many marks on it as my first paper. All this week she's been talking about logic and how we really ought to take a logic course sometime, probably soon. She keeps telling us little stories and asking us what is wrong with them. Most of them seem okay to me, until somebody gets the answer, and then I see what she wants. Only about three or four people can get the right answer, and I don't know what the rest of us are going to do. Like if a man comes home and asks his wife if she wants a Ford or a Chevrolet, it just might be that she wants a Mercedes, so that's not a good way to ask. Or if you threaten to take the ball away to get your way when you're playing a game, that's not fair. Stuff like that. Our next paper is due in a week. We have to argue on some idea, but it better not be abortion, or capital punishment, or prayers in school, or legalized gambling because she's read a million papers on those topics and says she definitely doesn't want anymore.

November 12

I'm going to argue that it isn't fair how she grades in this class. For example, I work about ten hours on each of my papers and I only get C's on them. I even have my mom look at the typing, and so there aren't that many errors on them really. Also, in a class of thirty students, it isn't right that no one is getting an A. I mean somebody must be the best writer in here. Also, a lot of us aren't English majors and we probably won't do much writing when we get out of school anyway. It isn't really fair that we get graded by such tough standards in a course that doesn't really have anything to do with what we're doing in college. Besides, with television and radio and computers and all, nobody is going to have to know how to write very much in the future anyway. This is a required course, or most of us wouldn't be in here anyway. Most of us have a full load of courses and work besides, so how can she expect us to spend so much time on just one three unit course. I think she should take a little of this into consideration when she gives us our grades

November 18

I got a D on my argument paper. She told the whole class that students often have a setback with this paper, because it requires a person to think. She wrote all over my paper that I forgot to be even a little descriptive, and that I really didn't make any sense. She said I did eight of the errors of ogic we have been studying. I can sort of see it where she marked them, but basically my paper was pretty much the way I feel about the subject. For example, she said I was only appealing to pity when I mentioned all the other course work and the jobs that students have to do. Well, maybe it's an error in logic, but it's still a true problem. Everybody pretty well bombed on this paper, and we're all gonna do a re-write. If I leave out all the errors in logic that she corrected, I don't see how I'm gonna have a two page paper. She started over on logic again today, and she told a story about a guy who wanted a pay raise and went to his boss and told him about his five kids and how expensive groceries are and stuff like that. She mentioned my paper and said how this was the same kind of appeal to pity that I used. I guess I can see how it's an error in logic, but if I was the guys boss, I'd sure try to give him a raise.

Cynthia Kasona has been teaching composition, literature, and DeskTop publishing at Ohlone since 1973. In addition, she teaches at CSU Hayward. Ms. Kasona has published several articles and contributed to numerous books.

SACRAMENTO SCENE

(Continued from Page 7)

ter to Mr. William Dixon of CCA/CTA vociferously protesting the inaccuracies in the flyer. I have attempted to integrate the substance of many of his objections into the description of CCA/CTA's statements; Mr. Toy's letter is long and complex but quite clear even though it is full of numbers and base years and such technical information. Both documents deserve to be read in light of each other. While Mr. Toy's general tone is angry, it is fairly obvious that many of CTA's statements are inaccurate and quite self-serving.

The legislators, apparently, stayed out of the dispute and told the school groups to go forth and settle the matter among themselves; the CC's got little support from its champions in the Legislature since it had bigger fish to fry and the CC's—among all the major problems facing the State: transportation, medical care, prisons—are small potatoes. And we all know that small potatoes among big fried fish don't stand much of a chance. On the other hand, what is the fish without the chips? But such is the way of politics, and we will have to wait now until the Gann Limit on the amount of money the State can spend is once again challenged to see how everything shakes itself out including the potatoes and the fish.

In my report on the Spring Meeting of the Academic Senate for the CC's, I said that the matter of the core curriculum seemed settled. Well, *seemed* seems to have been the right word, for appearances are deceiving. The Academic Senate of the California State University (CSU) had strong reservations and was, and presumably still is, debating the issue. As of this report, CSU has not settled the question of just what it thinks a core curriculum ought to be. Perhaps more on that at some future date.

In the meanwhile, on the SCENE at ECCTYC, the Biannual Statewide Conference will be held on 2-3-4 November at the Ibis Hotel near the San Francisco Airport. The hotel is in pleasant surroundings far enough from the airport itself so that we will not be bothered by the planes, but close enough with the shuttle service to be convenient, and it offers very nice amenities for the conference: lots of space and large rooms and windows and doors to the patio outside. The hotel's rates are very reasonable: $55.00 and attendees may get reduced air fares through the California Association of Community Colleges (CACC); how to do so will be announced as the registration forms are sent out. You will have perhaps received them by the time you read this.

In any case, we promise you an interesting and informative series of speakers and workshops. You will also have received a notice outlining certain aspects of the conference. If you haven't seen it by the time you read this report, check with your chairperson or let me know at Yuba College (2088 North Beale Road, Marysville, 95901) or Ken Cooney at Shasta College (P.O. Box 6006, Redding, 96049); he and I are co-chairs for the conference, or contact your regional representative for ECCTYC. Failing that, you can always contact Jim Cagnacci at San Francisco City College (50 Phelan Avenue, San Francisco, 94112).

We have scheduled sessions on such subjects as ESL and its problems and solutions, children's literature, part-time students in full-time classes, the writing process, the Miles Fellowship at UC Berkeley, literature in translation, and Dick Lundquist's readings we've liked: twenty-one sessions in all by many of our colleagues and two speakers, one after lunch on Friday, 3 November, and the other on Saturday morning, 4 November.

In the meantime, may I wish you a happy and profitable beginning for the new year.

STUDENT-LED DISCUSSIONS

(Continued from Page 3)

of the discussion, but sometimes with strong classes and lively discussions, I am tempted to respond to questions. In these cases I am appropriately treated as just another participant in the discussion. After the group has concluded, I often reinforce points that the students have made in the discussion or summarize the most important ideas. I also feel free to add anything that I feel the group has overlooked. At this point I can approach the text at a higher level, the ground work having already been done. I

Everyone's entitled to our opinion.

can serve as a model of a more sophisticated reader to lead students to consider other aspects of the text they may not have thought of themselves.

Finally, I find that both I and my students have come to enjoy these student-led discussions. I look forward to coming to class not worrying about preparing discussion questions or motivation techniques. Instead, I enjoy the student groups, which can be quite varied and entertaining. One group conducted the discussion like the Phil Donahue show with guest appearances by the author and by authorities on the author's work. "Phil" questioned his guests (members of the group) and also walked out into the audience (the rest of the class) pressing them to ask questions or comment on the text. During another group's discussion of "A Modest Proposal," cookies in the shape of babies were provided for the rest of the class to munch on during the discussion. Other groups are more serious, such as the group who drew a map of England and Ireland and gave a mini-lecture on the economic conditions at the time Swift wrote "A Modest Proposal."

Students become concerned with having a good discussion when it is their turn to lead, all of which can make for more interesting, informative, and engaging discussions. I often learn new things from my students (especially from those who get motivated to do some research), and students clearly learn from each other. As a matter of fact, when I distribute evaluations at the end of the year, student-led discussions usually get mentioned as the best class activity. Students say they learn more from hearing other students explain and discuss the text, they enjoy the presentations, they feel it was a "good experience" for them to have to speak in front of the class, they know what it means to do a close reading, and they enjoy having the chance to meet and work with other students on a short project.

Of course, with even the best activities problems will inevitably arise. Sometimes group members will mysteriously disappear on the day of discussion, leaving a lone distraught student. Or during planning and discussion, some group members do not share the burden. Other times groups are not well-prepared or class discussion lags. But as the teacher, I can grade unsatisfactory behavior accordingly or offer to help out a deserted student leader. For instance, students stranded without a group can either join another group or have the teacher help with the discussion. The teacher can often save these discussions by participating more or by mercifully allowing groups to get it over with quickly. (Although, sometimes the best discussions are led by a single hard-working student). But preparation in the beginning—such as teacher modeling of the first few class discussions presented in a variety of ways, clear guidelines of expectations, and advice as well as lots of positive feedback for each group (one class always applauded after each group presentation—can get students off to a good start.

You might have thought I had a corny pitch in the beginning. It's true; I am shamelessly trying to sell you on this idea of student-led discussions. I think it makes sense for students to take responsibility for doing their own work. After all, if we expect them to do the writing (not to mention response, revision, editing, and proofreading) in our writing classes, shouldn't we expect them to do the reading as well, including the discussion and thinking that go along with it? Isn't experience the best teacher? But if you're still not convinced that student-led discussions can make your students engage more actively in their reading, participate more in class discussions, and have fun doing it while you do less work, then maybe you'll come around when you get tired of lecturing to mindless notetakers, asking questions to vacant stares, or making up reams of study questions never anticipated by student minds. To leave you with another cliche': necessity is the mother of invention. I know. I gave birth the hard way.

Alison Kuehner designed student-led discussions primarily for transfer-level composition courses, and she has used the technique successfully in freshmen composition classes at Chabot, St. Mary's, and Ohlone. However, Ms. Kuehner believes that this technique can be incorporated into any sort of writing class.

COMPUTER CLASSROOM

(Continued from Page 6)

ever, because the use of the mouse and the accompanying right brain activity shares the dominance with the left hemisphere, thus using both, there is an almost natural link between certain computers and the writing process. How people use their brains also may reveal itself in the natural selection process in terms of the types of equipment chosen. Eventually we may learn to provide technology suited to our existing learning preferences or designed to expand them.

4. The use of computers does sometimes give the student the idea that the finished page is really finished even if it is only a first printed draft. This can be a problem, but the finished draft, once printed, can be readily revised and rewritten without the same stigma of asking a student to completey redraft a document from scratch.

5. The best use of the word processor is not for solving basic skills problems as some educators had once hoped. The real use may be for the average and above average mainstream student who does not require as much direct personal guidance and has adequate initiative to make the best use of the technology, including Desktop Publishing capabilities in upper division courses. In fact, the production of finished essays of two or more pages in length is probably a more desirable use of the word processor than the restrictive self-tutorial approach taken by "labs" which distribute software instead of teaching the same basic fundamentals of written discourse.

6. The effectiveness of any new technology is no better than how it is implemented. Those who explored earlier, more difficult to use equipment may not realize the actual ease of use possible with the recently updated "user-friendly" computers and software word processing programs. The perception that the writing instructor has to become a skills teacher is not precisely correct. Once the instructor masters a rudimentary level of skill and knowledge he or she can readily oversee the word processing of students in a carefully managed and well-designed word processing classroom (lab) setting. The novelty of the technology may be ambiguous to the student, but if the instructor is clear about its function and limitations and projects a positive and supportive approach, once the equipent has been tried, most students will have difficulty not using the new machines. We who are older and less accustomed to the technology will approach it with apprehension and habits from a different era, but most of today's students have not developed such attitudes of reluctance. The television generation is familiar with the electronic media in a way that threatens all of us regardless of whether we use word processors in the classroom or not.

Ideas that worked successfully on the computer included: group generated sets of instructions for using the equipment, one instruction written by each class member in Technical Writing; team written answers to assigned readings and "thought" questions as mentioned earlier in discussions about English 1A; overhead projector using screen imaging directly from the monitor screen to make changes directly to student essays (enlarged to 24 point type for good visibility anywhere in the classroom) while the class observed; prewriting exercises and speed writing which students did by hand, then by computer, counting words for each 5-10 minute episode. This activity generated a surprising amount of enthusiasm as students discussed how much they could write in a short time. A blind written, dark-screen approach Denise Murray brought back from one of the conferences she attended suggested a good way to prevent students from any self-editing interruptions along the way for a true, uninterrupted draft-status document. This latter assignment provided two additional exercises—to edit/correct the computer generated draft and word count; then to enter/edit and count words on handwritten draft which usually prompted at least some minor revisions.

The general responses were that the computer classroom experience was a positive one, providing useful introductory computer skills and experience as an additional bonus to the writing curriculum. Comments from Fall semester Technical Writing students included the following: "These computers have given us a great opportunity to get hands on training in computer and word processing which many of us don't have" (FB). "It's a 'friendly,' cute little computer, and helps computerphobes get over their fears with its charming simplicity" (AH). "As a die-hard IBM user I found that it took me a little time to get used to the 'Macintosh environment.' Getting used to a new word processing system can be difficult, especially when it does not do what you want it to. Almost all the students have had problems with the fonts and getting a printout of their work, but these problems seem to be solved. However, the disadvantages of the system are insignificant compared to the advantages. We have at our disposal a computer system costing thousands of dollars, a system capable of producing a top-quality finished product comparable to many so-called professional word processing services" (AJ). "The greatest advantage of me using the Macintosh is the word processing aspect. Having the capabilities of moving things around, deleting errors, or correcting spelling in an organized fashion, to name a few examples, has made a difference in my attitude about writing" (GM). "Overall, using the Macintosh computer has been a positive experience, despite the many frustrations encountered. Once the learning curve levels and the skills learned can be applied, it promises to be a very efficient tool for writing" (ZM).

According to Jesuit scholar, Father Joseph Ong, Plato once expressed his reluctance to accept the written word (*Universitas*, 1988). Today, we are seeing the return of the more fluid oral tradition—without the attendant strength of memory. That presents all of us with peculiar problems and challenges, but to not use word processors will not change the students' mind-set. They are, whether we reach them in their world, a different generation, set apart by their own set of experiences. Their world is one where certain "novel" technological changes are givens. They are familiar. Many of my students have in one way or another stated that they are grateful for the opportunity to learn these new technologies. These technologies are empowering, in a sense similar to Peter Elbow's sense in his book, *Writing with Power*. The ability to demystify and successfully use the technology is empowering because it enables the individual to be comfortable with the world as it is—not as it was.

Ron Hartwell participated in establishing the new Macintosh SE classrooms at San Jose State University. The above article grew out of that experience and is a follow-up to his article, "The Computer as Equalizer: Computers in the Writing Class," i.e., March 1988: 1. He currently teaches at California State University, Hayward; and Evergreen Valley College.

Send manuscripts for *inside english* to Barbara Goldthwait, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, 90405.

GRANT APPLICATIONS

19 January 1990. NATIONAL ENDOWMENT FOR THE HUMANITIES CHALLENGE GRANTS FOR ENDOWED CHAIRS IN THE HUMANITIES.

Two- and four-year colleges and universities may apply for NEH challenge grants of up to $300,000 each to establish faculty chairs for distinguished teachers in literature, history, philosophy, and other humanities disciplines. The grants, which must be matched three-to-one by the grant receiving college, could provide as much as $1.2 million to endow a distinguished teaching professorship, to be filled by appointment of either a single individual to a permanent position or a series of individuals on a rotating basis.

Appointments must be made on the basis of distinguished teaching in undergraduate humanities courses as well as other contributions to the undergraduate humanities program at the institution. The usual two grant-per-institution limit does not apply to this new challenge grant.

For more information write Special Competition—Challenge Grants, National Endowment for the Humanities, 1100 Pennsylvania Avenue, NW, Washington, DC 20506 or call (202) 786-0361.

***inside english* DEADLINES**

DECEMBER 1989 issue
Literature and Literacy
10 October 1989

MARCH 1990 issue
Composition and Creativity
30 December 1990

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVII, No. 2 | Journal of the English Council of California Two-Year Colleges | December 1989

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inside english

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CLASS STRUGGLE

Teaching Maupassant's "The Necklace"

by DANIEL M. E. LANDAU
Santa Monica College

An article by Richard Hascal in the March 1989 issue of *inside english* described the experience of having a "Reagan-raised" literature class apply a materialistic, 1980's perspective to an artistic work created in the spirit of another era. Mr. Hascal's students, 85 per cent of whom supported George Bush in an election-day poll, saw the film "The Graduate" and couldn't understand why Dustin Hoffman's Benjamin Braddock didn't leap at the chance to go into "plastics." They saw Benjamin as "selfish, spoiled, lazy . . .[and] ungrateful," causing Mr. Hascal to conclude that "The consciousness-raising motive behind this class project . . . backfired" (3).

A clash in values between literature instructors and modern students is undoubtedly a common occurrence: my English 2 class isn't really sure why Sammy in John Updike's "A&P" threw away a perfectly good job at a perfectly good grocery store. But Mr. Hascal's article put me in mind of my first experience as a teacher of literature, an experience which suggests that a difference between an instructor's values and those of his or her students can prove a valuable thing in a literature class and that our students deserve the freedom and should be encouraged to apply their own perspective to "The Graduate" or to any artistic work.

Three years ago, I found myself teaching, for the first time, a literature course, namely, English 240—"Literature and the Motion Picture." I was working for L. A. Mission College's PACE (Project Adult College Education) program, and my students were by and large working adults, the great majority of them in their thirties and forties. I had decided to begin the course by having the class read that well-anthologized classic, Guy de Maupassant's short story "The Necklace."

As many of us know, "The Necklace," published in 1884, is the story of a beautiful young woman, Mathilde Loisel, who finds herself married to a drab little clerk. Like Madame Bovary, Mme. Loisel instinctively yearns for a more glamorous, luxury-filled life. Maupassant suggests in the first line that it is only quirky fate, "a mistake of destiny," which has landed her in her present modest but comfortable circumstances. After her husband receives an invitation, Mathilde borrows a friend's costly diamond necklace and wears it to a lavish ball, where she feels "a sense of complete victory" and has the best night of her life. She then returns home to find that the necklace has disappeared. Unable or unwilling to explain to her friend what has happened, Mathilde and her husband borrow a huge sum and secretly purchase a similar necklace to replace the original. To earn back the money, Monsieur Loisel takes on all manner of extra duties, while Mathilde spends ten years doing menial housework, apparently her own, at the conclusion of which she is "the woman of impoverished households—strong and hard and rough." The surprise ending is, of course, her discovery that the original necklace was a cheap imitation.

I had chosen this story to begin the course for several different reasons. First of all, I thought that the character of Mathilde might appeal to an audience of adults facing the Herculean task of working full-time, attending college and, in many cases, raising a family. After all, Mathilde's conviction

that she deserved more from life wasn't too far removed from the dreams of working adult students intent on becoming well-paid professionals. And who can blame them? To echo Flaubert, "Madame Loisel, c'est nous." But Maupassant, I felt, sympathized with his dissatisfied heroine much more than his mentor, Flaubert, had with his. In short, I assumed that my students would identify with Mme. Loisel as well as feel sorry for her. Another reason I chose "The Necklace" was its "trick ending," which packs an emotional wallop. Francis Steegmuller notes that

> the shock of the shattering, crushing end has always endeared the story to the multitude. The common tribute of non-literary readers of "La Parure" [is] "It shouldn't have been written! It makes you feel too bad!" (204)

Finally, I hoped my freshman literature students would recognize that "The story is not told in order to point a moral—it is just chance that rules these lives—[A] chance event may plunge a man to disaster or lift him to sudden fortune" (Sullivan 20).

As my class and I began our discussion of "The Necklace," I recall feeling that "the multitude" was departing from the script, that something was going dreadfully wrong. Imagine Phil Donahue's audience turning on him. After quite a few minutes of our attempting to understand what the other was talking about, I asked the class exasperatedly, "Don't you feel sorry for this poor woman?" "No!" they shouted, having, luckily, no qualms about letting the teacher know that his literary compass was way off. Mathilde, they felt, was a bitch: she nagged her husband, she couldn't be satisfied with her perfectly respectable life, she didn't even have a job. I explained that the story was set long before the advent of the two-career marriage; the class was unmoved.

"But what about the end of the story?" I asked. "Isn't it awful how this charming, beautiful woman's life is destroyed? For nothing?" Having quickly grown accustomed to surprises, I expected the class to say that Mathilde had gotten what she deserved, that her idleness and frivolity warranted a personal disaster. But much more was in store for me. To put it simply, Guy de Maupassant's "The Necklace," my class assured me, had a happy ending. Mathilde, they explained, had unwittingly found the good life, or at least the proper life.

Henry James, who called "The Necklace" "a little perfection" and liked the story enough to imitate it, wrote that the Loisels ultimately "find that their whole consciousness and life have been convulsed and deformed in vain . . . and that their passionate penance has ruined them for nothing" (Steegmuller 203). If only Henry James had suddenly materialized and come to my defense, just the way Marshall McLuhan did for Woody Allen. I probably would have settled for Woody Allen materializing at that point.

"Wait a minute!" I exclaimed. "Doesn't anybody here want a more glamorous life? Doesn't anybody here want to be rich and famous? Is everyone here content being

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Letters

"TRENDY PANACEAS"?

Re your Oct. '89 issue, and with all due respect for Mesdames Flachmann and Kuehner and Mr. Martin, hogwash.

Professors who fail to profess are part of the problem of nation-wide deterioration in reading and writing skills, not part of the solution. And all this business about "holistic" writings, "student-centered" activities, and "environmental" classrooms is so much educational gibberish. Yet we are supposed to understand that this current wisdom passes for an "enlightened" consensus.

Competent teaching involves competent lecturing and judicious use of the Socratic method. If we abdicate our positions as "knowledge-givers" and "authorities" in favor of our students' espousal of the so-called "theme of silence," we are not inspiring students to learn. Indeed, why require any degrees in English? Or any degrees at all? Call in the "facilitators" and we can all have encounter groups instead of precise, relevant, written communications.

We, at least, remain among the "unenlightened" with regard to trendy panaceas which only exacerbate students' difficulties in acquiring a quality education.

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English Instructor

BRIAN TOBIN
History Instructor

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"FLACHMANN'S HYPOTHESIS"

As long as I've been in this racket that we call "teaching writing," I am still amazed when I encounter a methodology or pedagogical technique that is truly innovative or unique. This was particularly evident in the page 1 article, "An Organic Approach for Basic Writers," by Kim Flachmann in the October 1989 issue of *inside english.*

I approached this article with some perplexity, thinking that it concerned teaching techniques that didn't require the use of harsh chemicals. I really feel uncomfortable sometimes when I have to spray students with possible carcinogenic substances in order to get them to write coherent sentences and am always looking for more organic methods. There is some marvelous research being done at the University of Texas (Eltoro and Bush, "Organic Communication") combining steer and chicken by-products, but so far no formalized methodology has been developed.

At any rate, Flachmann was quick to dispossess me of any possible misinterpretations by explaining that she didn't mean organic in the sense of "pertaining to the organization or fundamental structure" of something (usually carbon particles, which is what most students consist of) as much as she meant "holistic," which means to synthesize units into organized wholes.

This is a completely new breakthrough in the teaching of writing and I'm going to call it "Flachmann's Hypothesis" because I'm sure she would be too modest to do so herself. Flachmann's Hypothesis can be basically summarized as follows: people who know where they are going are more apt to get there.

Although Flachmann's Hypothesis may seem simplistic and even self-evident once it has been lucidly articulated, we must be careful to remember that the same thing was once said of Edgar Guest's enigmatic "It Takes a Heap o' Livin' " or Presser's First Law of Motion: the more indispensable an object is, the more difficult it is to locate when you drop it on the floor.

Flachmann introduces us to a completely new approach to the teaching of writing: have students draw three interconnecting circles labelled prewriting, writing, and rewriting, thus engaging the right hemisphere of their brains; have them write a short essay of about fifteen sentences and put each sentence on a separate note card; correct the spelling and punctuation of each sentence; then have them divide the sentences into three stacks—beginning, middle, and end—which Flachmann labels with characteristic perspicacity as "Introduction, Body, and Conclusion." Flachmann cautions us that as complicated as this procedure is, even for her university students, it should take only two weeks to complete.

Next, Flachmann informs us that when students complete this task, they are "extremely proud" of their remarkable accomplishment and that it becomes one of their favorite pastimes. One can easily see how rearranging sentences on cards and inserting them into the standard Aristotelian outline could cause students to completely lose interest in all left brain activities such as cruising and partying and become veritable right brain junkies hooked on 3x5 cards.

Although Flachmann's Hypothesis deals only with the visually dominant student (40% to 50% of the average class), we can extrapolate from her unique methodology and adapt the same procedures for students who are predominantly auditory and kinesthetic.

For example, the auditory dominant student, instead of visualizing the holistic graphic design Flachmann uses, can transmogrify it into an auditory form. Then, instead of constantly trying to visualize the interconnected circles, the auditory student can silently hum the equivalent: "Oh, the theme bone's connected to the title bone, the title bone's connected to the thesis bone . . . ." Whereas the kinesthetic student can be given cherry, lime and orange suckers labelled "prewriting," "writing," and "rewriting" to lick while inserting sentences into the outline.

Flachmann's Hypothesis left me with the same sensation I had the last time I phoned a TV repairman and was told to make sure the set was plugged in before I turned it on: "Sheesh! Why didn't I think of that!"

JOHN A. PRESSER
College of the Sequoias

Notices

CONFERENCES

5-7 January 1990. CCCC WINTER WORKSHOP ON TEACHING COMPOSITION TO UNDERGRADUATES. Sheraton Sand Key Resort, Clearwater Beach, FL.

The seventh annual CCCC Winter Workshop offers professional development opportunities to teachers in two- and four-year colleges through a three-strand program of intensive workshops on (1) Literacy and Cross-Cultural Traditions, (2) Meeting the Literacy Challenge, and (3) Evaluating Writing in Contemporary Contexts. Workshop leaders for Strand 1 are Geneva Smitherman (Wayne State University), "The Politics of Literacy"; Carol Boyce Davies (SUNY, Binghamton), "Voices and Visions: Literature and Cross-Cultural Perspectives"; and David Bloome (University of Massachusetts), "The Sociocultural Context of Literacy and Language." Leaders for Strand 2 workshops are Jerrie Cobb Scott (Central State University, Ohio), "Multisensible Ways of Knowing"; Jay McTighe (Maryland State Department of Education), "Improving the Quality of Critical and Creative Thinking"; and Paul Connolly (Bard College), "Writing to Become Literate." For Strand 3 the workshop leaders are Paul A. Ramsey (ETS), "Testing and the Realities of Race, Class, and Gender"; Mary Fowles (ETS), "Alternative Models for Assessing Writing"; and Lillian Birdwell-Bowles (University of Minnesota), "Assessment Across the Curriculum."

Registration: $285. Includes tuition, workshop materials, coffee service, welcoming banquet, and three luncheons. Registration submitted after December 1 should be accompanied by full payment.

Hotel Rates: $66/day, single or double occupancy.

For registration or more information write 1990 CCCC Winter Workshop, 1111 Kenyon Rd., Urbana, IL 61801.

6 January 1990. CAIP CONFERENCE. BRINGING IT ALL TOGETHER: CAP, ANALYTICAL WRITING, ESL, AND LITERATURE. UCLA Faculty Center, Los Angeles, CA.

This mini-conference features three sets of workshops on teaching writing, ESL, and literature. The luncheon keynote speaker, Henry Gradillas of Garfield High School, will discuss "What Turns Minority Schools Around."

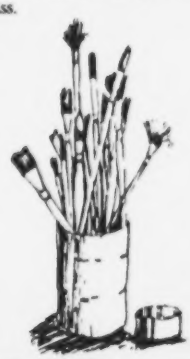
For further information write to UCLA, Center for Academic Interinstitutional Programs Gayley Center, Suite 304, 405 Hilgard Avenue, Los Angeles, CA 90024, (213) 206-1886.

(Continued on Page 4)

Positive Aspects of Teaching in "Blended" Freshman Composition Classes

by BART EDELMAN
Glendale College

Before discussing the positive aspects of ESL students and native speakers in the same Freshman Composition class, it is essential to identify why these blended classes exist in many of the community colleges where we teach. Although there are separate Freshman Composition classes for ESL students, many colleges, like Glendale, do not have such classes. In fact, this situation occurs at so many colleges that it is not unique to Glendale or many other districts. Besides the simple fact that separate classes are not part of the curriculum on the Freshman 101 level, we all know that there are ESL students who want to be mainstreamed, and if the possibility arose overnight that we did have separate classes, a certain percentage of ESL students would not enroll in these classes, leaving teachers of the blended classes with the same situation, teaching ESL students and native speakers in the same class.



Regardless of the background of student, ESL or native speaker, I think any well taught writing class must demand something of its students that other classes do not require in college. This includes an evaluation of thought processes through discussion, the marshalling of an initial strategy for writing, the organization of material, the creation of a well defined thesis, and successful execution of a written essay. I list the above because I feel it separates a Freshman Composition student from a student in other college classes, be it business, physical science, or social science classes. It is my firm opinion that when we do have ESL students and native speakers in the same class, it is for many of them the first time they confront (and I use that word in a positive manner) each other and their own cultural assumptions face to face. The attempt to respond to each other in a way that provides and promotes understanding and openness, rather than a purely emotional response, is very new to both the ESL student and the native speaker.

I include an examination of value systems as just one example. How do different cultures view our American values and ours, theirs? It's not just what ESL students can gain in a class that constantly explores this, but also what native students can learn about other cultures while questioning their own. Before I go further, I would just like to explain that those of us who do share an empathy with our students, especially our native speakers, are more aware of cultural differences than, perhaps, first thought. Even if there were not a single ESL student in our class, any insightful teacher recognizes that a Freshman Composition class is far from being homogeneous. Our classes are divided by culture the minute we begin the semester and step foot into the classroom. And, yes, those cultural differences arise in discussions of the ideas for a composition and are evident throughout the entire writing process.

When the composition class becomes even more multi-ethnic with the addition of ESL students, there is a greater range for a challenging of perspective and values. Remember, too, that in order to write successfully, students have to constantly monitor their own work and thoughts. This evaluation process, when properly handled, is the best learning device I know for students' reexamining their stance on a variety of issues. Consequently, there may be an odd purpose for stereotypes—that they be destroyed in classes like these.

What exercises allow for an open classroom and fair exchange among students? It is essential that a wise teacher plan out strategies, especially in a blended class, for the clarification of values. Students must be encouraged to challenge views that very well may have been part of their heritage. One way to aid students to free themselves of the inhibitions which plague Freshman Composition courses is to introduce them to role playing techniques, such as psychodrama. Here, students can confront a wide variety of issues. Patience, motivation, and direction dictate the active role that the instructor must "play" in stimulating students to engage in spirited discussions which trigger reactions to widely held views and concepts concerning each other and common beliefs. It is rather interesting to see, conversely, that on many topics or issues our students don't always agree based upon cultural lines as an instructor might readily expect. Often, arguments and alliances take place, and agreement is found among students of varied cultures including native speakers who find similar basic values among those they first thought least likely. As Casey Stengel said, "Who would've thunk it." Again, the object of such discussions is not to wage a war of words but to provide a new perspective of openness and understanding. Ultimately, of course, the responsibility for the success of such a program rests with each individual instructor and the techniques employed.

Having blended classes in Freshman Composition then allows for more of a balance on a spectrum of issues. Often, any attempt to define those exact issues is difficult. While we all have readers or rhetoric texts with various selections, I always find that the benefit of these blended classes is that there are more open discussions which relate to the readings and thereby stimulate our students' writing. And while I have also heard that ESL students "clam" up in blended classes, I absolutely don't find this to be the case, unless a student has a personality to fit a certain shyness. Open classrooms promote non-threatening teaching habits and non-threatening situations where ESL students don't feel afraid to voice opinions, offer healthy

criticism of another student's essay, or bring up a topic which seems totally relevant to their lives. I have an admission to make, also. A good percentage of our discussions, as dialogues, perhaps even a major portion, turn away from our assigned readings and writings and open into fertile areas of imagination and practical and possible solutions to a wide range of subjects. Hence, the text or reader is a springboard for the constant exchanging of ideas and values.

The goal of my Freshman Composition class is to provide a workshop for the improvement of expository writing. What do students gain in a blended class which helps them achieve this end? First, we have to look at purpose, which is also the key element to effective exposition. The purpose of good exposition is to present a cogent set of ideas which, when structured properly and coherently, demonstrates a student's knowledge about a certain topic. I continually teach my students that knowledge is critical. It is not always essential to convert your reader to your way of thinking or your particular stance on a given issue. Please prove though that you know your topic and have presented an accurate view of your subject. The simple language of my point often startles them, however. "But don't we have to convince our audience that our ideas are right, and don't we need to sway them to our conviction? Isn't that success in an essay?" "No . . . No . . . No . . . ." I counter, and the cards are on the table.

Blended Freshman Composition classes, by their very nature, provide a wonderful opportunity to hear so many sides and world opinions that a forum exists right in our own classroom. And the beauty of all this is there are no definitive answers to many of the discussions. I'm not insisting that answers exist in composition classes with only native students, but in blended classes there is even more of an inquiry into values and an analysis of how and why people co-exist as they do. For the single most important notion is that there are no "fill in the Scantron answer sheets" with ready made answers. This is crucial to explain to students immediately so that the atmosphere is open and clear. Without certain prescriptions of what must be or what is right, creativity can flourish both in discussion and on paper. Teachers of blended classes must stress this because the very nature of such a class is built upon difference, even more so than an ESL class which is multi-ethnic, but without American students whose laws and customs ESL students consciously and unconsciously adopt.

The writing of these blended students then becomes different, too, if they believe that their writing on informative issues should show the reader that they are knowledgeable without the added stigma of proving they are right at the expense of someone else being wrong. Isn't it more valuable for a reader or a student in a class to respond to an essay or a discussion with, "Gee, I never thought about it that way before," than with a knee jerk reaction which will just revert to an old pattern of thought the minute the student recovers from an emotional response? Ponder this and its impact. What a burden to lift from a student's shoulders. How do we make students more capable of writing clearly and structuring their thought into cohesive essays? Let's release them from the responsibility of always presuming that there is a single correct answer. If this entire process is introduced to the class and carried out through discussions, then the students will adopt this technique in their writing, seriously concentrating on the effective presentation of ideas and support, rather than many of the emotional tirades that plague Freshman Composition students and their essays.

And, the positive aspect of allowing ESL students and native speakers in the same class is granting them the opportunity, through a lengthy exchange, over a period of months, to become more aware of the grey area in which all of us live our lives. When ideas and customs are not seen as black and white on a culturally specific scale, then student papers reflect more focus, unity, and direction. Once again, if a student doesn't feel the need to change a reader's mind, at all cost, but provide a reasonable alternative, based upon well grounded research or knowledge, that student will have a much easier task ahead, yet this is only achieved through dedication from both student and teacher. What better place to explore these possibilities than a blended composition class. Teachers who stress this non-judgmental approach will produce more highly tuned writers whose gears generate more fluidly, with less distortion in all areas. Finally, let's also remember that we are teachers whose lessons travel much further than just the classroom. If we teach these skills and provide our students with good measures and abilities to reason, discern, and be less judgmental, they will carry these into their other interactions beyond the academic walls. I sense that just as they are busy comparing and analyzing issues in and out of the classroom each day so, too, should

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GENERATING DISCUSSION IN THE CLASSROOM

Students Make the First Move

by LEE ANN MORGAN
San Bernardino Valley College

It all started with an uneasy feeling I had. My students were a little too passive. As much as I wanted them to talk about the literature they were reading, I could sense that they didn't quite know how, or that they felt their thoughts might be inaccurate or incomplete. "Discussion" in school always seems to start from the teacher, and this has always concerned me. Many students have a hard time with such a format because they feel that there is some "answer" already existing in the instructor's mind which they must rise to or guess, and there is the fear of falling short of this target. Their capacity for analysis is pre-empted by their subconscious assumption that any problem arising from the text has already been solved by the instructor.

As a student I too felt this, and so in becoming a teacher, I have looked for ways to avoid perpetuating the same uncomfortable situation. I would like the students to "have the first move" and learn to sustain the momentum of their own intellectual activity with as little authoritarian intervention from me as possible. Such a habit of mind, developed in school, will carry through into adult life and the "real world." My goal as a teacher is to help cultivate minds that are willing to reflect and inquire, and to generate written and oral discourse that serves some useful or humane purpose. I want them to feel important, that their ideas and questions matter.

So I'd like to give an account of something I did in my classroom which prompted students to ask questions, to reflect on these inquiries through written responses, to share them with each other, and then to freely and confidently speak their minds during a whole-class discussion. For homework the class read a small section from Kate Chopin's novella, *The Awakening*. I asked the students to write down one or two questions to bring in. These could be any kind of question (Q) as long as they really wanted to learn a possible answer. The next day I collectd the written Q's. Dividing the class in half, I gave each half the stack of Q's that the other half had generated. So everybody had someone else's Q. As it turned out, several of the "traders" had the same question, and I encouraged them to write about it just the same. Even though I myself had traded with a student and was writing, during the ten minutes I saw many things:

Several were puzzling over the scraps of paper they held in their hands, thinking.

Several were writing, right from the start.

Several were completing one Q and quietly looking around for another one to start on.

Several were searching the ceiling, head tilted slightly to the side, hand under chin; they looked like Descartes or Plato might have looked while in a thinking phase.

After ten minutes were up, I directed them to get into their groups (four students assigned by me to work together for two weeks at a time) to share and discuss their Q's and responses. It grew productively noisy for ten more minutes.

We then reconvened, and for the last fifteen minutes of class I pointed to random students, and they told the class about the Q they received and explained the ideas they had in responding to the inquiry. This in turn prompted comments from other students. I spoke very little, except to help clarify students' comments and to give brief background notes and praise for some insightful, spirited, conscientious ideas and the Q's which generated them.

To ask a question is to become vulnerable and to acknowledge its merit with sensitive consideration is another objective of this activity. Students should learn to believe and affirm each other's perceptions.

However, the role of the instructor is mainly to listen to them and help them to see that their curiosity is essential. Many students don't even know that their internal Q's and judgments are really a kind of literary criticism at work. They have learned to believe that uncertainty, confusion, and doubts disrupt the flow of the class. As teachers we should try to reverse this conditioning by welcoming these unsure, perplexing, and inquisitive moments and integrating them into our class plans with spontaneity and anticipation. We should insist and depend on their inquiries and have the students use them, working through them together. They need time to do this. Then, when everyone comes together as a class to discuss the issues that have become important to them, they will be ready, willing, and quite able to express themselves without the inhibition that often comes when questions come solely from the instructor.

For after all, our real goal is to eventually render our students independent from us, to have them not need us anymore, to have them trust their own minds first. This is ultimately what will enable them to succeed as both individual and cooperating human beings in the future.

Lee Ann Morgan has recently joined the full-time faculty at San Bernardino Valley College. Prior to this she taught at Santa Barbara City College, where she was also involved in the South Coast Writing Project and Literature Institute for Teachers.

NOTICES

(Continued from Page 2)

3-6 April 1990. IMPROVING THE TEACHING OF LITERATURE, PHASE II. UCLA Conference Center, Lake Arrowhead, CA.

Co-sponsored by ECCTYC and the Fund for the Improvement of Instruction, this second statewide seminar will continue the exploration into teaching of literature that formed the basis of the first seminar held in April 1988. This one will focus on recent literary theory and its implications for classroom practice. The seminar scholar will be Dr. Hazard Adams, past Assistant Provost at UC Irvine. Dr. Adams' areas of specialization include Blake, Joyce, Yeats, and interpretations of literary theories.

The seminar's purpose is to provide provocative presentations by an outstanding scholar, small group discussions with colleagues, significant time for individual study or informal conversation, and some organized social time—all in a beautiful setting with attractive accommodations and delicious meals.

The seminar is open to 150 California community college English teachers on a first-come basis. The seminar schedule will begin with dinner on Tuesday, followed by Dr. Adams' first lecture-discussion, and will end with lunch on Friday. The cost of the seminar is $290 (double occupancy) which includes registration, three nights lodging, all nine meals, and copies of required texts. Participants must arrange their own transportation, but van rides from the Ontario Airport may be arranged through the seminar secretary. A list of the participants for the seminar will be provided a month before the event for those who want to arrange carpools.

Registration for the seminar is due mid-December in order to meet the UCLA contract requirement. Seminar information sheets and registration forms are available from College Presidents, Deans of Instruction, and Department Chairs. They can also be obtained from the seminar secretary, Sharon Mincher, at San Bernardino Valley College, (714) 888-6511, Ext. 1620 or 1523. Questions about seminar accommodations, registration, and transportation should be made to her. Suggestions about optional activities, discussion groups, or entertainment should be shared with Bob Dees at Orange Coast College, (714) 432-5716.

The job of interim editor of *inside english* has had its surprises. Even though I had experienced most of the publishing and distribution process as associate editor—from editing the original copy to carting the hundred plus hand-stuffed, bulky envelopes to United Parcel—I did not appreciate the mammoth task Barbara Bilson-Woodruff has set for herself until the task was mine. Nor did I expect the generous pruning the original copy would require. If the submitted articles have represented an accurate sampling of the writing of community college English instructors, we are indeed guilty of what William Zinsser describes as "clutter." Perhaps, we just like to hear ourselves talk.

A pleasant surprise was the ease and speed with which we packaged the October issue of *i.e.*, thanks to the efforts of my SMC colleagues and Margie Whalen, who came all the way from Mt. SAC. What seemed a Herculean task transformed into a manageable one—a testimonial for cooperative endeavors. Special thanks to ECCTYC officers—Jim Cagnacci, Dick McIntosh, Shirley Sykes, and Gordon Taylor—for their support, though that was not a surprise.

Before closing, I remind you that *i.e.* encourages letters to the editor. They let us know you're out there. We also make a plea for news from your English departments: special events and achievements of your colleagues. Manuscripts, of course, are most welcome. Check page 1 for themes and deadlines for the March and May issues. If you want to submit a manuscript and are unfamiliar with our Policy and Style Sheet, please send to me for one.

BARBARA GOLDTHWAIT
Santa Monica College

POSITIVE ASPECTS

(Continued from Page 3)

their assignments prepare them to be more critical thinkers in their roles, both as students of writing and citizens of the world. This, in itself, is positive reason enough to warrant a second look at blended classes.

I would like to mention two selections I use as indicators that a blended class is so very ripe for this type of exchange. I have chosen one essay I teach in a section on illustration and example and one short piece of fiction I include in a section on literary analysis. The first example is Ralph Linton's essay "One Hundred Per Cent American." This essay is as timely today as it was when it was first written. I eagerly anticipate students' reactions to the opening:

> There can be no question about the average American's Americanism or his desire to preserve this precious heritage at all costs. Nevertheless, some insidious foreign ideas have already wormed their way into his civilization without his realizing what was going on. Thus dawn finds the unsuspecting patriot garbed in pajamas, a garment of East Indian origin; and lying in a bed built on a pattern which originated in either Persia or Asia Minor. He is muffled to the ears in Un-American materials: cotton, first domesticated in India; linen, domesticated in the Near East; wool from an animal native to Asia Minor; or silk whose uses were first discovered by the Chinese. All these substances have been transformed into cloth my methods invented in Southwestern Asia. If the weather is cold enough he may even be sleeping under an eiderdown quilt invented in Scandinavia.

I reprint this to illustrate the ease with which a selection can be employed to spur an inquiry into the supposed purity of what is "our" or what "ours" means in any society. "Ours . . . ? Theirs . . . ? Yours . . . ? Mine . . . ?" Is this world, perhaps, smaller than we think? While the native students, at first, may be bewildered about how much of "ours" is supposedly "theirs," this serves as a fine opener for more detailed discussion about heritage and self-examination through culture. I don't believe that students fail to think twice about many of their fundamental rituals and prescriptions after meeting Linton and their other students face to face. The positive aspect of a selection like Linton's is to confront our prior beliefs and ask, "How do we really know what we think we know?" What later follows this assignment is a written essay based on illustration in which students explore their own culture's individual and unique customs, being certain, of course, these are native to their culture.

John Updike's "A & P" usually provokes an even deeper and basic response to students' belief systems. While there are some puzzling passages, idiomatically speaking, it's worth a few moments of explanation to lay the foundation for Sammy's ultimate decision, upon which the tale rests. And though the protagonist begins to understand what kind of world he's been welcomed into, there's a great debate in blended classes about his ultimate action and his independent deed. When he quits his job and walks out, he is asserting his right to come of age and be on his own, to some degree, but many ESL students are still left wondering what will happen to him and his family. How should he be able to face them? Has he let them down? Why must he put himself first? Did his family need the money? Won't someone lose honor over this entire mess? And, also, were the girls in their skimpy bikinis worth all the hassle? If you haven't already guessed, these were the actual responses of students in a blended composition class. I'll only add that independence vs. family and non-conformity vs. tradition are merely the appetizers for spirited dialogues. Quite often, there's nothing for the instructor to do but just sit back and listen to the various exchanges.

In discussing these blended classes and the type of dialogue that transpires between ESL and native speakers, I often wonder what teachers of purely ESL students are missing if they only have access to their ESL students and not the interchange of the two groups. We're certainly talking about a true learning experience that is both challenging and filled with self-examination. This cross cultural exchange in a class where the students are encouraged to agree, disagree, and compromise, perhaps for the first time in a non-threatening academic setting, allows for a more developed thought process, increased digestion of "foreign" material, and stimulates more effective writing.

On Teaching and Dead Poets

by ELLEN WALL
City College of San Francisco

Dead Poets' Society is a popular movie that should have made teachers and parents angry. Instead, reviews contain words like "inspirational, moving, joyous." I would suggest a counter-thesis: it is an evil movie where posturing equals teaching and great poets are truly dead.

The movie's central premise is that, in spite of the heroic teacher's efforts, a brilliant young man commits suicide. The movie blames this tragedy on an inflexible father and a traditional private school that squelches individual differences. The teacher, Mr. Keating, is actually the one who sets the young man on his path to suicide.

At the first class meeting Mr. Keating asks a student to read an absurd method for evaluating poetry from the text. He then tells the students to rip those pages from their text — actually, physically tear them out. At first the students hesitate, afraid after years of training to destroy a book, but finally comply with the teacher's enthusiastic urging. The students were right; the teacher was wrong. Metaphorical destruction of ideas, like burning books or razing libraries or assassinating leaders, never solves problems; it is the tool of bigots.

Mr. Keating tells the students to "seize the day," to follow their dreams, and then recites for them the poetry of Whitman, Thoreau, Lindsay. The students are charmed. Here is relief from the stodgy, upper-class school and sycophant teachers who only want to please wealthy parents.

Neil Perry, Mr. Keating's most ardent follower, decides to act on his long-cherished idea of being an actor and gets the role of Puck in a local production of *Midsummer Night's Dream.* The Machiavellian father finds out and bodily removes his son from the theater, promising to send him to military school. Mr. Keating, up to this point so actively involved with students, does nothing. Later that night, Neil takes a gun and shoots himself in the head.

That is how his mentor, Mr. Keating, has taught him to handle problems. If something is wrong, it should be physically destroyed. Of course, Mr. Keating did not mean that his students should commit suicide. He taught them the words of Whitman, Thoreau, and Lindsay, who all said to live, live fully and deeply: no matter how overwhelming life might be, there is always reason to wake up tomorrow. But the movie is about dead poets. Their words have no relevance to the students and their central message is incomprehensible. The student followed the example of the teacher. Neil ripped out his life.

Of all the mistaken notions in the movie, the idea that the great poets are meaningless is the most frustrating, partially because overwhelming anecdotal evidence proves it true today in our classrooms. The standard freshman English texts arrive with no discussion of poetry, perhaps with short poems put at chapter ends as space fillers. Most students have never studied a poem.

Yet if teachers and students make a beginning at poetry, one central idea is clear: poetry is about living. Poetry demands that people hold on to life. Death, even in the light-filled poetry of Emily Dickinson, is the wound that never heals.

> The bustle in a house
> The morning after death
> Is solemnest of industries
> Enacted upon earth, —
>
> The sweeping up the heart
> And putting love away,
> We shall not want to use again
> Until eternity.

Whitman's "cool-enfolding death" is not to be invited, only experienced fully when it finally comes. It is not the self-inflicted death of a young man.

The movie teacher, Mr. Keating, had everything real teachers ask for: small classes of good students, ample supplies, the freedom to plan his own curriculum. Yet he failed to convey even to his best students the central idea of the poetry he chose to teach. Neil, after studying the most life-affirming poets, did not have the elemental idea he needed to respond realistically to his father's demands. The movie could not be more cynical about teachers and teaching.

If the misunderstanding of poetry and teaching were the only ideas wrong with this movie, it could be dismissed as merely bad. In Hollywood, from Ichabod Crane to the present, teachers are pictured as mostly fools. This movie goes further. It is filled with other vile stereotypes.

The heroine in the movie attends the local high school. She is a cheerleader whose boyfriend plays football. When another of Mr. Keating's students, Knox, tries to date her, we learn that she lives in physical fear of her boyfriend. She is afraid to be seen talking to another boy. The football player would try to kill Knox and would certainly beat her up. The movie accepts this situation as the ordinary way young women relate to their boyfriends.

The public school football players are louts. They have parties in dimly lighted rooms where they drink beer, get drunk, burp grotesquely, and fondle their equally moronic girlfriends. Their brutishness is further enhanced by comparison with the private school boys who punt on idyllic rivers and wear beautifully tailored rugby outfits while they play soccer under magnificent oaks.

The public school is a loud, crowded place with lobotomized teachers. Knox pursues his love by going to her classroom, reading his original love poem, and presenting her a bouquet of flowers. The students are in groups talking to one another. The teacher sits at her desk writing in some sort of ledger and never even looks up as this drama takes place. The private school by contrast is elegantly spacious and the instructors dull but diligent.

If this movie did not have a popular star, Robin Williams, and if it were not beautifully photographed, it would have been panned as teen-exploitation. If the public school students had been played by minority actors, there would have been protesters in front of the movie houses. Since the movie is about suburban white kids, the stereotypes are acceptable.

The final irony is that Mr. Keating departs as a hero to the students. Real teachers are left to agonize over their lack of pizazz. Parents wonder why their children do not have inspirational teachers. Such is the power of movies. In reality, Mr. Keating is a charlatan. His teaching is irresponsible. He encourages behavior that is destructive because it does not take into account the reality of his students' proscribed lives. The movie should not be emulated; it should be condemned.

Ellen Wall has taught English, ESL, humanities and reading at the City College of San Francisco for the past ten years.

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Bert Edelman teaches English and Humanities at Glendale College. The above article, in part, was delivered at the statewide CCCESL conference in May 1988. Mr. Edelman has been the recipient of fellowships and grants to conduct literary research in India, Egypt, Nigeria, and, most recently, Poland. His latest article appears in the current issue of PolAmerica.

PROCESS AND PRODUCT OF WRITING

by HARI VISHWANADHA
Santa Monica College

Many years after the great paradigm shift in the teaching of composition certain truths are self evident: writing is a process; it occurs within a specific human situation, in which the audience and the writer, the purpose and the intentions play an important role; teaching of composition should be student-centered. Textbooks of composition differ only in the degree to which they emphasize the process of writing and the examples they select. This emphasis on process often, though not inevitably, leads to a relative neglect of the final product and of some of the basic criteria by which we make qualitative distinctions among various kinds of writing.

The title of Richard Gebhardt and Dawn Rodrigues's book, *Writing: Processes and Intentions*, clearly identifies the guiding principles of their view of writing. The processes of writing "are mental (memory, logic, intuition, emotion, conscious and subconscious reactions), and physical (movement of the hands, use of the eyes, awareness of the sub-vocalized sound etc.)" (p. v). The very first chapter of the book scrutinizes the *physical* and mental act of writing and includes some useful comments by students on their writing habits. A result of considerable research in protocol analysis, such chapters help the beginning or diffident writer plunge into the blank page. Though useful, this perception of the physical and mental components of the writing act does not lead to any startling insights. I wish the writers had included details of the writing habits of students with learning disabilities (of whom we have some in our classrooms), so as to gain an additional perspective on the ways in which people acquire and master language skills to communicate with other people.

The next three chapters focus on important phases of the writing process: generating ideas, drafting, and revising. After discussing important features of each of these stages, the writers provide useful examples of *student* writing to illustrate their principles. Chapter 3 on drafting, appropriately entitled "Growth through Change," pays attention to drafting behavior and examines the draft of a particular student for insights. Also included is the student's own account of his drafting session. Chapter 4 provides examples of student revision and student accounts of revision activities. An equal emphasis on the rationale for the students' decisions in drafting and revising as well as the practical consequences of their choices would have been beneficial in clarifying to students the purpose of these actions, the goal of this process.

In Chapters 6-8, the traditional modes of discourse and the research paper, those immutable pillars of the composition community are overarched by broader categories of writing: writing projects based on personal experiences, on reading, and on reasoning. This schema is quite effective in providing students with a holistic view of the writing experience. One section of Chapter 6 lists specific topics that help the student "create authentic writing situations." This brief list of six topics clearly brings home the point that writing essays is not like throwing the odd piece of meat to the temperamental lion-teacher in the cage at the zoo, but a vital act of communication most natural to human beings. In addition, the section on logical fallacies is incorporated into the whole essay and does not wander aimlessly as it does in many textbooks.

The book also recognizes the important role computers play in many composition classrooms. An Idea File with suggestions for tackling the subject of the chapter on the computer accompanies every chapter. An understandable introduction about computers in writing precedes these Idea Files, and a useful appendix on computer writing rounds out the section on computers. The explanations—"**Disk:** a square with mysterious stuff inside it . . . and it has room to hold up to a hundred pages of text"; "Computer writing, then, lets you experiment with a moving flow of words, which is less restrictive than committing the words to paper with ink. Computer writing allows you to be a more spontaneous writer"; "When you want to add or substitute text, *add first and delete later.* You may like your original version better than your revised version"—are reassuringly clear and inviting to those of us who have interfaced with nothing more high-tech than an electric typewriter. Other statements—"Writers can, with a few keystrokes, move a concluding paragraph to the beginning of a paper to see whether it might serve as the start of an introduction; similarly, they can try out different organizational arrangements by reshuffling the sections of a draft"—prove dangerously tempting to those of us who have fed disks to computers that refused to read them or watched in horror as printers in unspeakable syllables spat out the incomprehensible. Most students, however, could use more detailed discussions of certain features of computer writing, such as style analyzers like *Grammatik III.* The section on teamwork writing, that like the Idea File accompanies every chapter, is very useful and allows the students to take some responsibility for their own education.

Despite the consistent focus on the writing process and on the writing behavior of students, the level of the student for which this book is intended is not really clear. My own experience with the sequence of classes does not really help me identify the student-audience. The English 21 course I teach is an introduction to writing and a review of English grammar in the context of writing. The students traditionally not only need the basic principles of writing (which this book does offer), but also a selection of stimulating readings and an informative review of the basic points of English grammar (which this book does not). While the students in English 1, a sequel to English 21, need a review of the basics of the writing process, they need a much quicker and more intense review of the process than the book provides. They need special focus on the discovery of an effective purpose, identifying an appropriate audience, and refining a persuasive logic. They also need a solid handbook that can serve as a ready reference for their writing in English and other disciplines. For examples, they need a quick review of a sentence fragment or a misplaced modifier, suggestions on revising sentences for a clear, effective prose. This book does not provide such specific and necessary information. Moreover, the book is not very helpful on revising and improving the product of the writing process. While the authors help students develop various strategies for effective generation of ideas and drafting of the initial versions of the essay, they are not very specific on ways of improving the content and form of the essay, nor do they illustrate these points with effective examples from student writing.

According to the authors, the book "is a flexible and adaptable textbook, one that need not be covered in a linear and sequential way. Our approach in this text allows for a variety of student needs and teaching styles." Students and teachers may well find that the authors have made a convincing case in the book.

Gebhardt, Richard C. and Dawn Rodrigues. *Writing. Process and Intentions.* Lexington, Mass.: D.C. Heath and Co., 1989.

ISSUES IN COMMUNITY COLLEGE EDUCATION

Vocational Students as Transfers

by MARLENE GRIFFITH and ANN CONNOR
Emeriti, Laney College and Foothill College

In many community colleges throughout the nation, the students who are successfully transferring to four-year colleges are increasingly coming from vocational programs, not liberal arts transfer programs. They are going from community college so-called "terminal" programs with secretarial science degrees into business at the four-year college or from occupational therapy into health fields requiring a baccalaureate.

Hard data on a national trend are hard to come by, according to James C. Palmer, Director of Data Collection and Policy Analysis, American Association of Community and Junior Colleges. Much of it is anecdotal, he told us. But a study by the Illinois Community College Board indicates that as many as 15 per cent of their so-called "terminal" students transfer to four-year colleges.

"The old myth is that vocational education is where the less able students are cooled out, but this trend belies that notion" (Interview 1989).

Why is this happening?

At the Ford Foundation, Alison Bernstein suggests that the phenomenon reflects "that those [vocational] degrees tend to be more highly structured; there are better student/faculty relationships, more sense of the sequencing of education. In some instances," she told us, "we've noticed that those [vocational programs] are not open admission degree programs. They're harder to get into . . . . I think there are lessons to be learned from that" (Interview 1989).

Despite the obvious differences between community college vocational and liberal arts programs, some of the features may be instructive for anyone concerned with California's low official transfer rate.

1. Vocational classes frequently are small — 20 students as compared to 30 or more in remedial level reading and writing classes, English 1A, foreign language, math, and large lecture sections in art history, economics, humanities.

2. Didactic teaching/learning is followed up with carefully-supervised, hands-on work in a lab simulating a work place or in a real work place; theory is given practice.

3. Students spend more hours per week with instructors and have most of their classes in the program with the same instructors, allowing for the establishment of encouraging and supportive counseling.

4. Students are oriented to common goals and constantly are encouraged in their goals by their peers as well as their faculty.

5. Students are required to take courses in sequence. Prerequisites are enforced.

6. Frequent assessment and evaluation of students' progress is built into vocational programs, and both the State of California and community advisory groups continually review the programs.

What this adds up to is less anonymity and isolation for both instructor and students, greater coherence and frequent feedback, closer relationships over a longer period of time, smaller groups and hands-on experience.

What can English departments learn from this? The data are far from complete, but so far they do suggest two directions.

1. We can work to create a more coherent and intimate program within the larger institution (or division or department) with continuous faculty/student advising, more collegiate activities such as play-readings, literary magazines and visiting lecturers that create academic intimacy, and move away from the supermarket approach that seems so impersonal and can be so isloating to so many students.

2. But we can also take a new look at the so-called academic requirements for students working toward a certificate or associate degree in vocational programs. We can no longer assume that vocational students are "terminal." They are proving in greater numbers that they transfer and succeed.

Marlene Griffith and Ann Connor are working on a book on community colleges in America. This article is the second piece on "Issues in Community College Education." The first appeared in inside english, May 1989.

PRESIDENT'S PERSPECTIVE

AB 1725 and Other Matters

Last year, community colleges were mainly concerned with establishing matriculation methods and deadlines, and settling discipline categories. These issues are fairly well settled now. This year we are faced with the implementation of AB 1725, a task that will demand the utmost care and creativity. Three concerns are of paramount importance.

First, faculty must prepare a hiring plan that spells out minimum qualifications and procedures. By the end of the academic year, faculty and administrations are to have agreed on hiring plans—for faculty and for administration. Faculty needs to have a consensus plan to bring to any discussions with administration. When those meetings occur, it is too late to begin developing a stance.

Second, there is the plan for evaluation—of faculty and of administration—that AB 1725 mandates. A peer evaluation plan for faculty has to be developed during this year and agreed to by administration. However, we also have to include an acceptable evaluation plan for administrators. No faculty evaluation should be agreed to unless there is an accompanying plan for administrative evaluation that is acceptable to faculty.

Third, there is the considerable responsibility of allocating the staff development monies that accrue to each campus. Faculty is responsible for the intelligent, beneficial use of these funds and should provide for administrative and staff needs, as well as for those of faculty. Not only should acceptable individual requests be accommodated, but long-range plans for useful programs need to be developed. And some funds should always be set aside for use by faculty wishing to attend professional meetings and conferences, since such attendance is one of the best forms of staff development.

AB 1725 should be seen as a giant step forward in achieving the goal of shared governance. Faculty has to take the initiative in areas of hiring, evaluation, and staff development if faculty is ever to be seen as an equal partner in governance. To fail or stumble in these early stages of implementation is to set back the inevitable arrival of fully shared governance. Local academic senates cannot spend this year in philosophizing and endlessly discussing issues; they must be disciplined, establish a clearly defined course of action, and become pro-active. It is their responsibility to achieve consensus on the issues in a timely fashion, to be prepared effectively to represent faculty interests, and to achieve the promise of shared governance that AB 1725 offers.

Let me switch for a moment to an entirely different topic. Though I am writing this before the ECCTYC Statewide Conference on November 2-4, it will not reach you until well after the conclusion of the conference. However, I know the conference will be a great success because of the talented people working on it and the complete support given it by the ECCTYC Board of Directors. Special thanks to Ken Cooney (Shasta) and Gordon Taylor (Yuba), who took charge of all aspects of the conference program; to Jack Gill (San Mateo), who coordinated the site arrangements and catering services; to Veloris Lang (Glendale) and Ken Cooney (Shasta), who secured outside funding to help pay expenses; to Dick McIntosh (Cypress), who handled the money and paid the bills; and to all the Board members, who served as registrants, session moderators, and hosts.

In closing, I would like to inform you of recent changes on the ECCTYC Board of Directors. First, Lee Hancock (L.A. City) resigned her directorship in Region VII this last September; having been elected president of her local academic senate and having been assigned some time to coordinate staff development programs, Lee felt these new responsibilities would divert her energies from the demands of ECCTYC. We thank Lee for her past service and wish her well as she assumes her new duties. The Executive Committee has appointed Carl Friedlander (L.A. City) to complete the unexpired portion of Lee's term. We welcome Carl to the Board and look forward to working closely with him during the coming academic year.

Second and finally, I wish to thank Barbara Goldthwait for the excellent job she has done this fall as Acting Editor of *inside english*. Barbara Bilson-Woodruff will be returning from England at the start of the spring semester and will resume her editorship of the journal. This will be the final issue under the auspices of Barbara Goldthwait, and we are much indebted to her for the fine work that she has done; it is never easy to be a short-term replacement, but Barbara has carried it off with style and panache. As delighted as we will be to have our permanent editor back with us, we will definitely miss our most successful Acting Editor.

JIM CAGNACCI
City College of San Francisco

ECCTYC CONFERENCE HIGHLIGHTS

The March 1990 *i.e.* issue will feature the full text of *Sacramento Bee* Editor Gregory Favre's speech and focal points of California Community College Chancellor Dr. David Mertes' talk. Summaries of conference workshops will also be included.

$ACRAMENTO $CENE

AB 1725 (Again and Still), Its Implementation,

by GORDON TAYLOR
Yuba College

Even though the Legislature finally passed AB 1725, and the Governor signed it, and it is now law, in code, many people seem unaware of it or, at least, of many of its provisions; and most of us don't quite know how our system will change because of it. The Law is, however, complex, and just how it will affect us all depends, greatly, on how various sections and their languages are interpreted. Many people are at work interpreting, and just who these people are will also determine the outcome of things. The Board of Governors (BG) and the Chancellor's office (CO), who depend somewhat on outside groups for ideas, must approve the regulations to implement the law. While they have done a fair bit, so far, much remains to be done. Meanwhile, here are some of the ideas that seem to represent the best thinking of people around the state.

The provisions in the new law are important since they set up the community colleges (CC's) as a system and give a great deal of authority to the faculty as a whole and to the Academic Senates specifically. The Academic Senate of the California CC's (ASCCC), by the time you read this, will have discussed, dealt with, argued, resolved, and done all the other parliamentary things that senates do. It will have met the 2, 3, and 4 November in Los Angeles. In the end, though, each of us will have to be familiar with our new lot, some details of which I explain here.

In a recent document (August 1989), the Chancellor, David Mertes, has outlined the work that the BG has done so far to implement AB 1725. The report "identifies the particular reforms that will be triggered, specifies the funding that will be available, establishes administrative deadlines (including revised deadlines), and describes legislative efforts to clarify and further implement the reforms." It is divided into eight sections (each divided into a number of sub-topics): Mission, Governance, Finance, New Programs and Services, Affirmative Action, Employment Policies, Accountability, and Conditions and Appropriations. Not all are of interest here; referring to documents from other groups that deal with these issues, as well, I will summarize only those sub-topics that seem of interest.

—Transfer Core Curriculum: The Intersegmental Committee of the Academic Senates (ICAS) (that is, of the University of California (UC), of the California State University (CSU), and of the California Community Colleges (CCC)) has agreed on most (31 units) of the general education, transfer curriculum: three semester units of English composition, three of math/quantative reasoning, nine of arts and humanities, nine of social and behavioral sciences, seven of biological and physical sciences. It continues to negotiate on the remaining three to eight units. UC is holding out for a second course in English composition, and CSU wants one each in oral communication and critical thinking. The reports contain other details relating to how the system (for it is now a system) works, how students transfer from one college or university (segment) to another, what foreign languages qualify, et alii. (Refer to the ICAS's report (30 June 1989) by Richard W. Gable, chair of the group, probably available from the president of your Academic Senate.)

—Articulation of Vocational Programs: Twenty-one CC's have participated in 2+2 programs, and eighteen have projects for 2+2+2 in 1988-89 and 1989-90.

—A Study of English as a Second Language (ESL): The State has provided no money to conduct the study so it will not be done.

—The Role of the Academic Senate in Governance:

1. In code, it is written that the BG shall "[d]evelop policies and guidelines for strengthening the role of the academic senate with regard to the determination and administration of academic and professional standards, course approval and curricula, and other academic matters." The policies and guidelines (i.e., regulations) on academic and professional matters should give local Academic Senates some authority over such items as curriculum, degree and certificate requirements for teachers, grading policies, educational development for teachers, statements on professional ethics, issues related to preparing students.

2. Questions of academic policy should be agreed to jointly by the local Governing Board (GB) and the local Academic Senate and then approved by the GB. Both groups would have to agree to any policy before the GB could approve it. These would include such items as reviewing curriculum, establishing academic standards and prerequisites, submitting courses and programs to the Chancellor's Office for its approval; determining hiring processes and determining when new positions would be opened, setting additional qualifications (beyond those set by the statewide disciplines) for new faculty members, locating local courses within disciplines, and a few other things related to academic policies.

3. The local GB and Senate would have to agree on the ways in which the Senate would give its advice and judgment on budgetary matters, which ought not to

(Continued on Page 8)

CLASS STRUGGLE

(Continued from Page 1)

middle-class?" Teacher and student stared perplexed at one another as my perhaps embarrassing and undoubtedly revealing questions hung in the air. And as we struggled to understand one another, I looked around me and realized that the class, most of them working adults who had replaced their youthful, glittering dreams of the future with sensible, achievable goals, had identified, not with Mathilde-the-charming-dissatisfied-creature-who-wants-to-dance-the-night-away, but with Mathilde-the-hard-working-woman-who-maintains-a-household-and-keeps-a-marriage-intact. Who was I, the class probably wondered, to make a heroine out of a spoiled princess and bemoan the fact that she ends up having to work hard for a living?

The room erupted into thunderous, righteous applause as I conceded that there is room for more than one interpretation.

Still, I felt that Maupassant's intentions leaned toward my, not the class's, interpretation and that this would be borne out by a viewing of the filmed version of "The Necklace." Let them see poor Mme. Loisel "using her rosy nails upon the greasy pots and pans . . . with frowsy hair, skirts askew, and red hands," speaking in a loud washerwoman's tone, and all for nothing. Let them see Mathilde go from middle-class swan to working-class ugly duckling and they will surely recognize the wistful irony Maupassant intended.

Wrong.

The filmed version we saw was a fairly low-budget, amateurish affair featuring, to the class's delight, a shrewish, near-adultress of a Mathilde who made life hell for her hen-pecked husband. Mathilde's decade of floor-scrubbing was represented by a brief montage resembling a Mop 'n' Glo commercial, and the end of the film presented Mathilde as a still-beautiful woman who had, indeed, learned the value of work and saved her marriage. In other words, the film maker had chosen to interpret "The Necklace" for . . . for whom? My class? No, for a mass audience, the same one that craves movies in which pampered princesses and yuppie queens played by Goldie Hawn and Diane Keaton find happiness only after learning to clean house and change diapers. And this is not the first time that Maupassant's fabric has been cut to suit modern tastes. Of the 1949 television version of "The Necklace," Francis Steegmuller wrote:

> The brutal shock of the end—the *raison d'etre* of the story and hitherto the chief reason for its popularity—was removed, and the couple, instead of being ruined for nothing, was shown to have found happiness—i.e., "each other"—as a result of their prolonged scrimping! "The story ended on a ray of hope which, I'm sure, de Maupassant never intended, but which isn't as bad as it sounds," the usually more sensitive radio critic John Crosby wrote in the *New York Herald Tribune*. "I have a hunch all these classics will be rather substantially revised in tone, if not in content, to suit the sentimental tastes of the movie-going and radio-listening public." (210)

Ultimately, the class realized, as I did, that we had our choice of no less than four viable interpretations of "The Necklace": my Jamesian one, focusing upon the irony of the surprise ending; their feminist one, suggesting that "Mme. Loisel . . . has purged herself of the misguided values that were the source of her original undoing" (Pickering and Hoeper 9) and placing less emphasis on the surprise ending; and two popular ones, those of the film and television makers, which alter the plot to a greater or lesser degree so as to create a happy, "Having it all" ending.

When I look back on my experience with "The Necklace," I realize the naiveté of walking into a literature class equipped with only the traditional interpretation, eager to sell it to the class, instead of allowing students the freedom to suggest other plausible interpretations and to apply their own values to a literary work. Stracke and Snow write that students should be allowed

> to discover that the text under study is . . . an arena, where hundreds of readers debate and negotiate meaning, and they need to learn how to take their place among these readers. (119)

Not everything our students tell us about literature qualifies as interpretation. Interpretation requires consistent, logical development of ideas toward a well-supported, clearly stated conclusion. But when they tell us that Benjamin Braddock is spoiled, they're not missing the point of the film. They are adding another valid interpretation.

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Scruples in the Fog

by WEN SMITH

Emeritus Professor, Santa Monica College

We were watching the colorized version of *Casablanca* on Ted Turner's network, taping it on the VCR. Color didn't affect the dialogue, and one of my pet peeves of usage was still there. It came, as it always does, near Bogart's moment of decision when Claude Rains says to him, "Apparently you are the only one in Casablanca who has even *less* scruples than I." The italics are mine, without them, that *less* might not grate on other ears.

"I don't see anything wrong with it," my wife said when I mentioned the mistake.

"Nobody can have *less* scruples," I said. "The word *less* just doesn't go with things you can count, like scruples.

"How about 'less calories'?"

"Never," I said. "It has to be *'fewer* calories, fewer scruples.' *Fewer* goes with things you can count."

"Who counts scruples?" she said.

"Whether you count them or not, they're countable things. But *less* goes only with stuff you can't count, like truth."

"I wouldn't say truth doesn't count," my wife said.

"Okay, it counts. But you can't count it."

"Are you sure? I think there are many truths." My wife has a way of cutting to the heart of things, by-passing details. I tried to make my point another way.

"Many truths, yes, but not many truth. It's like cash." She said nothing, but I could hear her thinking and knew what she was about to say.

"You can count cash."

"No, you don't count cash. You count nickels and dimes and quarters. You never see one cash or two cashes."

"Not up close," she said.

"That's why you can't count it. You can have *less* cash, but not *fewer* cash."

"Not quite true," she said. "I couldn't have less." She is always talking about reality when I'm talking about words.

"There's no such thing as a *number* of cash," I said. "Like all uncountable things, cash comes in *amounts* but not in *numbers*."

"Like air or wind," she said. "I guess you can't count them."

"Right. There's air, but not *one* air or *two*."

"I've seen people putting on airs," she said. "That must mean at least two. And what about the winds of war?"

It was like her to think of meanings I wasn't considering at the moment. I conceded her point: you can count the airs that people put on, and maybe you can count the winds of war, but not the wind that Scarlet O'Hara's glory was gone with. *Casablanca* moved toward its finale. Bogart was saying to Bergman that their troubles didn't amount to a hill of beans in this crazy world.

"Is a hill of beans an *amount* of beans or a *number* of them?" my wife asked. I think she knew the answer. She had heard somebody in the family say that I didn't know beans.

"It's *number*," I said. "*Fewer* beans, not *less*. Beans are like scruples."

"What happened to the fog?" she asked. "In the black and white version there's lots of fog." It was true. In color, the fog in the final scene didn't show up well. The atmosphere was no longer quite right.

"Here's looking at *you*, kid," my wife said along with Bogey. But without the fog, the line had lost some of its impact. Why did Ted Turner have to go and clear everything up?

"There's fewer fog in color," she said, testing me again. She knows better than to say "*fewer* fog." You can't count fog.

"*Less* fog," I said, "Not *fewer*."

"Fog or not, Ingrid is going to board that plane and leave Bogey behind. If he had less scruples, he'd beg her to stay."

"*Fewer* scruples," I said.

"Well, in color his scruples seem less," she said.

Like the fog, the scruples did seem less, as well as fewer, in color. Color smooths the edges. In black and white, the fundamental things apply.

When it was *over*, we agreed that *Casablanca* in color, even with less fog, has no less appeal than it has in classic black and white, and no fewer moments to remember.

"Play it again," she said.

Wen Smith, emeritus professor of English at Santa Monica College, writes the column "Tip of My Tongue," wry essays on how words misuse people. He's the author of The Belmont Reader: Essays for Writers and Readable Writing: Revising for Style, *both published by Wadsworth, and co-author of* A Glossary of Literature & Composition *(NCTE, 1983).*

SACRAMENTO SCENE

(Continued from Page 7)

encroach on the union's territory.

4. The local Senate would select the faculty members to serve on a college's or district's committees on academic and professional matters.

The Chancellor's report covers a number of other items that don't really require space here. Those who wish to pursue these issues should be able to get a copy of the report from a superintendent, a president, a local Academic Senate.

One item not touched on is the matter of disciplines and minimum qualifications (or MQ's as they are coming to be called, which, at least, sounds better than "minimum quals"). The ASCCC is charged to define the disciplines and set the MQ's. It has been working on them and has submitted a list to the Chancellor's Office and the BG for their consideration and approval. The list will continue to be revised. One major point is that those of us who are teaching under a valid credential will simply continue to do so. Anyone who begins teaching after 30 June 1990 will only be qualified according to the list of disciplines and MQ's. Credentials will cease to be available after that date. Large numbers of people are madly applying for a credential so as to be automatically eligible to teach according to its provisions.

In any case, after the BG has adopted the recommendations of the ASCCC, local Senates will be responsible for adopting additional standards (see above); and the local boards are, in the language of the law, to "rely primarily on the advice and judgment" of the local Senate in all academic and professional matters.

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

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inside english

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VISUAL THINKING AND CREATIVITY

Triggering and the Composing Process

by VINCENT F. PIRO
Mercend Community College

Hans Guth in his article "Revitalizing Composition: The Unfinished Agenda" defines triggering as the first step in the writing process and points out that English teachers often neglect this vital part of the process. "We tend to slight the crucial question of what sets writing into motion, what brings it on" (3). Of course, students will never want to write unless they feel a need to write, the need either to express, persuade, or inform. As instructors who enjoy intellectual endeavor for its own sake, we sometimes forget that we must take time to "trigger" the desire to write in our students, that we must set writing in motion.

I have rearranged my class schedule to include "triggering" sessions. Critical in designing a triggering session is the ability to shift one's point of view from that of the instructor to that of the student. As language people, we often find it easy to read a text, become impassioned about the ideas and language within it, and start a full-blown discussion. However, students often need to shift from an entirely verbal format—reading, writing, speaking, and listening—to a more visual format. (This is not unusual for most people, even writers. John McPhee arranges index cards on a giant board until he visually connects ideas.)

I have found that asking students to create posters during the triggering phase can get them more involved with the topic that they will write on. Working in small groups, they often create posters that allow them to generate and play with ideas. As they brainstorm on large butcher paper, they engage with the ideas, using "visual thinking" to explore a topic.

Visual thinking is nothing new. Rudolf Arnheim in his book *Visual Thinking* believes that cognition often starts with the visual. He argues that much thinking is visual in nature. "No thought processes seem to exist that cannot be found to operate, at least in principal, in perception. Visual perception is visual thinking" (14). Furthermore, Linda Verlee Williams argues in her book *Teaching for the Two-Sided Mind* that "Teaching students to understand and use graphic representations provides them with a tool that improves comprehension and enables them to clarify their thinking and to communicate ideas to others" (86).

To trigger my students, then, I depend on visual thinking to create a desire to write, to give them ownership of the topic, and to allow them to generate and explore ideas. The students have found writing easier and more important after they have been allowed and encouraged to literally "draw" their ideas.

Assignment 1: A Poetry Poster

One of the first assignments of the semester is a paper which explores America's problems and weaknesses. The students are to identify and explain what problems exist in this country. (They have already written a paper about the strengths of this democracy.) In order to trigger them, I read to them Langston Hughes' poem "Let America Be American Again." However, rather than lead a discussion or give a lecture about Hughes' grim portrait of America, I ask my students to form small groups and to illustrate a line in the poem by cutting representative photographs out of *Newsweek* and *Time*. (I bring these to class, along with a sheet of butcher paper and marker pens.) Each group adds its photo, or photos as the case often is, to a piece of butcher paper at the front of the class, writing the quote below, to form a class collage.

Students, who while I read the poem sit passively, earnestly flip through the pages as they look for the best picture to illustrate a line that they find intriguing. Often the members of a group will discuss whether a picture actually represents Hughes' idea or whether to keep searching. Does a picture of a homeless woman bent over a burning trash can best represent the line "I am the people, humble, hungry and mean"? Does a picture of the Lincoln Memorial placed above the lines "The free/Who said Free? Not Me?" convey a sense of irony?

As the students visually represent the different lines, the poem starts to mean something to them. They start to make a connection between words and the world, something they don't automatically do. Oddly, the visual leads to an interest in the verbal. (The depth of the discussion that follows always surprises me.) When I finally hand out the assignment, my students are eager to write and ready to express their ideas in words.

(Continued on Page 3)

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Notices

CONFERENCES

30-31 MARCH 1990. THE BODY AND THE BODY POLITIC: INTERDISCIPLINARY APPROACHES TO NINETEENTH-CENTURY SELF AND SOCIETY. CSU, Long Beach.

For information write Jutta Birmele, German Dept., CSU, Long Beach, CA 90804.

3-6 APRIL 1990. IMPROVING THE TEACHING OF LITERATURE, PHASE II. UCLA Conference Center, Lake Arrowhead, CA.

Co-sponsored by ECCTYC and the Fund for the Improvement of Instruction, this second statewide seminar will continue the exploration into teaching of literature that formed the basis of the first seminar held in April 1988. This one will focus on recent literary theory and its implications for classroom practice. The seminar scholar will be Dr. Hazard Adams, past Assistant Provost at UC Irvine. Dr. Adams' areas of specialization include Blake, Joyce, Yeats, and interpretations of literary theories.

The seminar's purpose is to provide provocative presentations by an outstanding scholar, small group discussions with colleagues, significant time for individual study or informal conversation, and some organized social time—all in a beautiful setting with attractive accommodations and delicious meals.

The seminar is open to 150 California community college English teachers on a first-come basis. The seminar schedule will begin with dinner on Tuesday, followed by Dr. Adams' first lecture-discussion, and will end with lunch on Friday. The cost of the seminar is $290 (double occupancy) which includes registration, three nights lodging, all nine meals, and copies of required texts. Participants must arrange their own transportation, but van rides from the Ontario Airport may be arranged through the seminar secretary. A list of the participants for the seminar will be provided a month before the event for those who want to arrange carpools.

Seminar information sheets and registration forms are available from College Presidents, Deans of Instruction, and Department Chairs. They can also be obtained from the seminar secretary, Sharon Mincher, at San Bernardino Valley College, (714) 888-6511, Ext. 1620 or 1523. Questions about seminar accommodations, registration, and transportation should be made to her. Suggestions about optional activities, discussion groups, or entertainment should be shared with Bob Dees at Orange Coast College, (714) 432-5716.

4-6 MAY 1990. AMERICAN STUDIES PROGRAM: PLACE IN AMERICAN CULTURE. Cal Poly San Luis Obispo.

For information write Michael Steiner American Studies Dept., CSU, Fullerton CA 92634.

31 MAY-3 JUNE 1990. CHILDREN'S LITERATURE ASSOCIATION: WORK AND PLAY IN CHILDREN'S LITERATURE. San Diego State U.

For information write Lois R. Kuznets, English and Comp. Lit. Dept., San Diego State U., San Diego, CA 92182.

4-6 JUNE 1990. 1990 NCTE SUMMER INSTITUTE FOR TEACHERS OF LITERATURE TO UNDERGRADUATES. Ocean Creek Resort and Conference Center, Myrtle Beach, South Carolina.

During the three-day institute, 150 participants will explore with various specialists the topic "Cross-Cultural Criticism—How Can I Teach Literature That I Don't Already Know?" These scholars will be seminar leaders and will consider issues of cultures, texts, and pedagogies.

Institute fee: $300 (includes four meals, tuition, materials, and coffee service). Transportation and housing are additional.

For information and registration write 1990 NCTE Summer Institute, 1111 Kenyon Road, Urbana, IL 61801.

(Continued on Page 4)

Although the skies are bluer a lot more often in Santa Monica than in Guildford, England, and the bed at my home is a lot more comfortable than the one in the flat, I return to the blue skies and the comfortable bed with mixed feelings. Being away from the everyday busy-ness of work and life in one's home place brings a certain calm and peace that is difficult to explain and harder to hold on to. My two colleagues (one also teaching English and one teaching philosophy) and I worked long hours, without the support available at our home college, but everything we did—our teaching, our field trips, our meetings—focused on the one program. We experienced an integration of our courses and a camaraderie with each other and with our students that made our classes vibrant and stimulating. We met small groups of students in our flats at tea time or on the Downs on the edge of town to read and discuss literature and philosophy, history and writing. We studied Shakespeare in Stratford and London, Jane Austen in Chawton and Winchester. And, wonder of wonders, we had time to read books that had nothing directly to do with our courses, attend plays (seven with our students and ten more ourselves), hear concerts, talk with one another over long, leisurely dinners or on the train to London. Yes, it's hard to be back.

But it's also a joy to return to dear friends, to loving family, especially a charming almost-two granddaughter, and to wonderful colleagues like Barbara Goldthwait who produced two outstanding issues of *inside english*. Each page of the October 1989 and December 1989 issues reflected her intelligence, sound judgment, and fine eye for format and detail. I am delighted that Barbara has agreed to continue working with *i.e.* as its associate editor, allowing me and all who work on the journal to continue to benefit from her fine editorial sense and her good humor and serenity.

Although this issue of *inside english* focuses on creativity and composition, many of its pages reflect the concerns addressed at ECCTYC's Fall 1989 Statewide Conference—issues of teaching and pedagogy, students and writing, language and literature. The editorial staff encourages those who attended the conference to write articles responding to the keynote speakers, the various sessions, or any aspect of what they experienced.

The October 1990 issue will focus on literature at the community colleges and will feature responses from those attending the Arrowhead Literature Conference in April 1990. We look forward to hearing from many who participated in the conference.

If you have attended a conference that stimulated your thinking, that gave you some new ideas, even that angered you, share your responses with the readers of *inside english*. We want *i.e.* to be a forum that reflects your interests expressed in your ways.

I guess it really is good to be home.

BARBARA BILSON WOODRUFF

JOURNALS AND THE WRITING PROCESS

Dreams and Inward Journeys

by MARJORIE FORD
Stanford University
San Jose State University

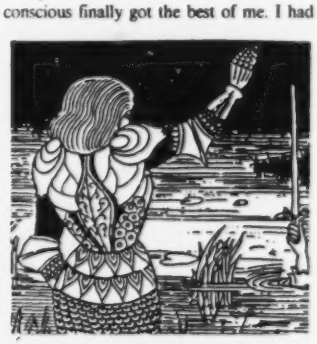
A dream that is not understood is like a letter that is not opened.—The Talmud

The hidden domain of our mind communicates with us through dreams. I dream a great deal and I scrutinize my dreams. The more I scrutinize the more I dream. When I'm stuck in a book I deliberately dream. . . . I fill my brain with the material for a new book, go to sleep, and I usually come up with a dream which resolves the dilemma.—Doris Lessing

Although I have always paid attention to my intuitions and dreams, my real interest in dreams as a source of creative power developed out of my respect for Virginia Woolf and her ideas about her writing process, specifically the essential role that the unconscious dream-mind played in her writing: "I want you to imagine me writing a novel in a state of trance. . . . The image that comes to my mind . . . is . . . [that] of a fisherman lying sunk in dreams on the verge of a deep lake with a rod held out over the water" (255). I often thought about this passage as I grappled with teaching first-year composition students to write. I wanted to find a way to encourage my students to incorporate their unconscious minds into their writing process. Not an easy goal, I knew. How does one teach students to explore the part of the mind usually found perplexing if not inscrutable?

My enduring fascination with dream-like stories such as Charlotte Perkins Gilman's "The Yellow Wallpaper" and Franz Kafka's "The Metamorphosis" also connected me to the power of dreams. These stories shimmered with meanings, nightmarish and penetrating. I returned to such stories again and again as I reflected upon my sources of creative inspiration, my writing process, and my dilemma of how best to help students discover a way of writing that would synthesize their intuitions, feelings, and unconscious minds with their reasoned perceptions and points of view.

My fascination with dreams and the unconscious finally got the best of me. I had



been teaching freshman composition at Stanford for several years, using a traditional rhetorical approach that also emphasized writing as process, when the Teaching Administrator encouraged me to develop a course that focused around a theme. This challenge coupled with my interest in dream-like literature and the creative process led me to my new course, "Dreams and Inward Journeys."

In preparing the reading list for that class, I made sure that each selection fit the theme—essays explored the meanings of dreams or the process of creativity; stories and poems illustrated the powers of the dream world and the connections between dreaming and waking realities. That first quarter I didn't plunge deeply into the connections between the writing process and dreaming. Instead, I began, rather tentatively, testing the waters.

My first class of students—many of whom had parents who were psychologists, artists, counselors, and teachers—was most enthusiastic about the course's theme and its experimental cast. We decided together to work on a dream journal: they would keep a journal, recording their dreams three to five times a week. Initially they weren't expected to write upon waking. And I didn't ask to read all of their dream journals. I did want to see that they had kept a notebook, and I required that they turn in two written assignments developed in response to keeping their dream journals: the first, a paper in which they recorded their most vivid dream with an interpretation of what it meant to them; the second, an explanation of what they had learned about the themes of the class and about themselves as writers as a consequence of keeping their journals.

I was encouraged after reading these dream-journal evaluations. Keeping dream journals had helped my students better understand their own creative process and the different ways that the unconscious and conscious minds express ideas and feelings. All of us finished the class more convinced of the power, meanings, and poetry waiting to be revealed through the dream-journal process.

In his final paper, Frank Voci, a student in that first class, shared the realizations that the process helped him discover, capturing a crucial aspect of its essential value:

> Leafing through the pages of my dream journal, and looking back on my life, I remember most vividly the more terrifying and morbid of my dreams. In my dreams I see distorted pictures of the everyday conscious reality of which I am a part, and I recognize my unconscious insecurities and fears. Keeping a dream journal has helped me to start to understand these insecurities by providing a map, or at least a portion of a map, to my unconscious self. . . . If my dreams are a map to my unconscious, where do they lead? Perhaps it is to a side of me less restricted by perceptions of those around me, to a side hidden from my waking reality. By examining these dreams not for their own sake, but as guideposts to an unexplored territory, I am able to straddle the thin line that separates the conscious from the unconscious and make connections that enable me to become a fuller, more self-aware person.

Feeling more self-confident about the value of keeping a dream journal, I focused the journal assignment more specifically the second quarter I taught "Dreams and Inward Journeys." After studying Patricia Garfield's *Creative Dreaming* and other texts on lucid dreaming, I developed materials that explained techniques for keeping a dream journal as well as concepts that pointed to the meanings dreams can hold. This time I asked students to write out their dreams immediately upon waking and stressed the importance of trying initially to capture the images and rhythms of a dream rather than to shape the dream into a story or coherent sequence of scenes.

Three times during the quarter students were to evaluate their process of keeping a dream journal. Each evaluation included an explanation of the student's technique for keeping the journal—the approximate number of entries per week, the times the student was most likely to write, and the way the student recorded each dream entry and if it were later transcribed into a more coherent form. Students also kept a record of the most memorable dream or nightmare of the month and an interpretation of what it meant and why it was of particular interest to them. Finally, students wrote an analysis of what kind of impact keeping a dream journal was having on their writing process. While some

students admitted feeling intimidated by the project, others were merely skeptical; nevertheless, we all agreed to give the project our genuine commitment. What we discovered

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THINKING AND CREATIVITY

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Assignment 2: A Brainstorm Poster

Last semester, when asked what concerned them most about their world, my students expressed concern about America's failing education system. They quickly and convincingly cited statistics from their readings and gave examples from their lives. Therefore, I decided that the next assignment would be to write a letter to President Bush offering solutions to the "education dilemma."

As usual, I came into class with my poster paper (several sheets this time) and pens. The assignment, drawing on the work of The Bay Area Writing Project (see Buckley and Rico), was simple: in small groups, the students were to complete a cluster that had as its nucleus "How to Fix American Education." They were to suggest what teachers, parents, administrators, government officials, and students could do. Scribbling and drawing furiously, they generated suggestions and arranged their ideas into an organic whole.

As they filled the poster paper, they became more and more confident that they actually had something to say. As one student put it, "After twelve years of education, I guess I've seen it all." My students debated and discussed their ideas, balancing the pros and cons and creating compromises. When it came time to write, many of the students returned to the posters in order to gather ideas.

Of course, my students do more than just create posters in my class. The remainder of the course is a typical writing workshop: my students prewrite, write, and edit, especially edit. Often, I find that my students need to strengthen their grammar, so I teach mini-lessons on grammar and provide practice when necessary. However, since the poster activities trigger the need to write, they often create an atmosphere in which students are willing to work hard on areas that they usually find boring.

By allowing my students to work on their ideas visually, I have created an environment in which they are able to "set writing in motion." As they scribble and draw, they are able to explore and connect ideas, release their creative potential, and discover reasons to write.

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Vince Piro teaches all levels of composition at Merced College. He has had articles published in The Central Idea *and* California English, *the journal of the California Association of Teachers of English, of which he is a member of the board from Central California. He presented a workshop on the reading-writing connection at the 1989 Young Rhetoricians conference.*

JOURNALS AND WRITING

(Continued from Page 3)

was fascinating indeed.

Before each journal evaluation was due, students talked in class about their experiences keeping a dream journal and about its influence on their writing process. During these class sessions some students read a dream from their journals. The conversations and sharing in these sessions were always voluntary and inevitably interesting. These discussions helped reinforce the students' engagement in the project.

After teaching the second sections of "Dreams and Inward Journeys" at Stanford, I adapted the project for my classes at De Anza College and San Jose State University, and I began to reflect upon, analyze, and synthesize the insights that my students were sharing.

Many students quickly realized that keeping a dream journal helps particularly to improve visualization skills. One student made a connection between her observations of other students' work and her own writing process:

> As I have read other student essays, I have noticed that one of the keys to good descriptive writing that captivates the reader is the ability to imagine a clear, almost tangible picture, and then transcribe that image in the written word. Recalling the mental pictures dreams produce as I keep my dream journal has enhanced my ability to visualize both my dream world and my real world.

Another student reiterated this perception but for a different reason: "Keeping a dream journal has made an impact particularly on my descriptive writing. After all, it takes a lot of adjectives to describe an irrational event."

Through keeping a dream journal, students also have found that they become more open to exploring writing as a creative process. One student explained her growth process:

> I found that I was much more open-minded when writing down my dreams than I am in my regular writing process. Whatever came to my mind, I wrote down, no matter how crazy it sounded. Doing this helped me to be more creative when writing essays. Before keeping a dream journal, I would think about what I wanted to write before I wrote it on paper. This forced me to criticize and analyze my work, which made it difficult for me to write what I was really feeling. Now, I think about what I want to write while I am writing it. Keeping a dream journal showed me the importance of letting my feelings flow instead of picking them apart.

Another student realized that "Dream journals allow a much freer approach to writing, without the formality. . . . This freedom gives me permission to explore my thoughts and feelings, leading to the development of creative and more meaningful writings."

Students also discovered similarities between their writing and dreaming processes:

> I noticed many times I would be writing along, and I would recall something that happened earlier in my dream and would squeeze it right in the middle of what I was writing at the time. Seeing this pattern made me realize that my writing process was very much the same. . . . Ideas on something you may have said earlier can come to you later in your paper. Organization is not something one should worry about early in a paper. . . . I have learned that ideas which flow naturally are not necessarily orderly.

Discovering a genuine writer's voice is difficult for even the most accomplished writers. Keeping a dream journal has helped students discover and reveal their voices as writers. As one student explained,

> By keeping a dream journal I have discovered my inner voice. Feelings that I subconsciously suppress, I find myself expressing in my dreams. This has challenged me to look inward and to try and deal with these suppressed feelings and to articulate them honestly. I feel quite certain that recording my dreams has helped me to speak more authentically in my writing. I am often startled by the voice that sometimes emerges in my dream journal and now in my essays, but I am pleased because this new voice expresses my point of view more accurately.

Ideas and images generated by the dream journal can help students understand and master traditional rhetorical strategies. For example, an instructor might introduce the concept of comparative thinking and writing by having students compare two similar dreams. Asking students to reflect upon underlying causes and sources of dream images, characters, and events gives students practice in writing the causal essay. An essay of effects might discuss, argue, or speculate upon what the outcome of a particular dream might be: Did the dream lead to a discovery or a change in outlook? Is this a dream the student would wish to act upon and, if so, how and why? A particular dream could be a point of departure for a powerful problem-and-solution essay: the dream could be seen as representing a possible solution to a real problem in the student's waking life. If so, the student could think about how to put the envisioned solution into practice.

One of my students concluded his evaluation of the dream journal project with the following statement:

> By keeping a dream journal I have learned several things. The more you write about your dreams the more you realize there is a separate world in your unconscious mind. . . . the dream is the fiber of our daily situations. Although it lies hidden . . . in our sleep, it controls or influences our actions with motivating emotions . . . [of] fear, disgust, remorse, or even love and happiness. Our conscious world is built by our internal thoughts.

As instructors of composition we take seriously the imperative to teach our students to write reasoned prose, but we should not forget that creative engagement in a piece of writing is the essential ingredient that makes it come alive. Keeping a dream journal does open up students' minds, encouraging them to try making sense of their inner selves, inspiring them to be creative. What is writing if not the spirit of the imagination, the journey of the self created from within? We have much to learn about ourselves through the recording of our dreams. The more we learn about ourselves, the more we have to share with our audiences and the better able we will be to analyze, evaluate, and understand the world that we encounter every day.

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Marjorie Ford has taught freshman composition at community colleges and universities in the Bay Area for a number of years. With her husband, Jon Ford, she co-authored a freshman composition reader, Dreams and Inward Journeys, (Harper & Row, 1990), that grew out of the materials she developed for the classes described in the above article.

NOTICES

(Continued from Page 2)

16-23 JUNE 1990. FOURTH NATIONAL WILLA CATHER SEMINAR. College of Santa Fe, Santa Fe, New Mexico.

Seminar topic: "Multiple Traditions of American Culture." Major lecturers include N. Scott Momaday (U. of Arizona), Sharon O'Brien (Dickinson Coll.), Hermoine Lee (U. of York), and E. A. Mares (historian and playwright). The seminar staff, all of whom have written extensively on Cather, include Marilyn Arnold (Brigham Young U.), Susan Rosowski (U. of Nebraska), David Stouck (Simon Fraser U.), Loretta Wasserman (Grand Valley State U.), and James Woodress (UC, Davis).

Seminar fee: $300 (includes registration, tours, discussions, lectures, films, a play, and other social and scholarly activities).

Meals and lodging: $230, double; $290, single.

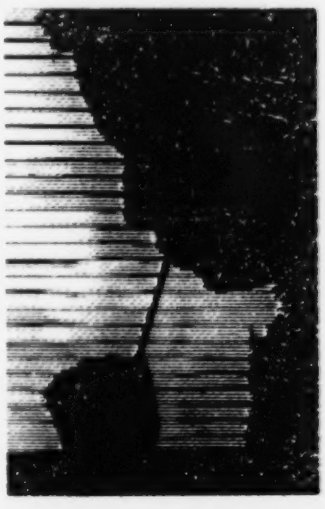
Academic credit: Available through the University of Nebraska-Lincoln at rate of $67.75 per semester credit hour.

For information and registration write Pat Phillips, Associate Seminar Director, Willa Cather Pioneer Memorial and Educational Foundation, 326 North Webster, Red Cloud, NE 68970.

21 JUNE 1990. FIFTH ANNUAL YOUNG RHETORICIANS' CONFERENCE. Monterey Peninsula College, Monterey Bay, CA.

The Young Rhetoricians' Conference, co-directed by Hans P. Guth and Gabriele L. Rico (San Jose State University), will feature outstanding scholars and writers leading sessions about all aspects of composition: teaching, pedagogy, students, curriculum. These sessions will include the following:

—Ed Corbett (Ohio State), Hans Guth (San Jose State), Sylvia Holladay (St. Petersburg Jr. Coll.), and Don McQuade (UC Berkeley): "The Range of Excellence in Student Writing."



—Gabriele Rico (San Jose State): "Writing Your Way into Literature."

—Paul Hunter (North Lake Coll.), Richard Haswell (Washington State), Glynda Hall (UC Berkeley), and Mary Deming and Sheryll Gowen (Georgia State): "Getting Close to Our Students: Useful Research in Basic Writing."

—Nicole Hoffman (UC San Diego) and Martha Townsend (Arizona State): "Women Writers/Women Writing in Composition Classes."

—Jonathan Lovell and Charlene Delfino (Co-Directors, San Jose Writing Project) and Sarah Friedman (Center for the Study of Writing, UC Berkeley): "Voices from the Lowest Track."

Conference fees: $35 for full-time faculty; $15 for part-time faculty; no charge for students. United and American Air Lines fly directly to Monterey Airport, and reasonable accommodations are available at the many hotels and motels in the area, including the "informal conference headquarters"—San Carlos Inn (408-649-6332).

For more information contact Hans Guth or Gabriele Rico, English Department, San Jose State University, One Washington Square, San Jose, CA 95192-0090, (408) 924-4448 or 924-4436.

11-14 JULY 1990. NINTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. Pennsylvania State University.

The conference will feature plenary sessions, concurrent sessions, and roundtable

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REviews

BOOKS FOR REVIEW

The following books are available for review. Send your request(s) by letter or postcard to Barbara Bilson Woodruff, Editor, *inside english*, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405. Reviews should be between 500 and 1000 words long, and manuscripts should be double spaced. Provide a title for the review and include full bibliographic information, including price. Submit the completed manuscript to the above address within two months of receiving the books. Authors from California community colleges have been so identified. To avoid the appearance of bias, please do not review books by a member of your own department.

If after receiving books you decide not to write a review, please return the books to the editor so they may be distributed to others who may have also requested them.

Baker, Sheridan. *The Practical Stylist.* 7th ed. Harper & Row, 1990.

Carino, Peter. *The Basic College Writer.* Scott, Foresman, 1990.

Danker, Donald, et. al. *The Writer's Options: Combining to Composing.* 4th ed. Harper & Row, 1990.

Dornan, Edward and Charles Dawe (Orange Coast). *Brief English Handbook.* 3rd ed. Scott, Foresman, 1990.

Eggers, Philip. *Process and Practice: A Guide to Basic Writing.* 2nd ed. Scott, Foresman, 1990.

Ellsworth, Blanche. *English Simplified.* 6th ed. Harper & Row, 1990.

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Fulwiler, Toby and Art Young, eds. *Programs That Work: Models and Methods for Writing Across the Curriculum.* Boynton/Cook, 1990.

Gregory, Marshall W. and Wayne C. Booth. *The Harper & Row Reader: Liberal Education Through Reading and Writing.* Harper & Row, 1990.

Jacobus, Lee. *A World of Ideas: Essential Readings for College Writers.* 3rd ed. Bedford Books, 1990. (With *Resources for Teaching.*)

Kennedy, X. J. *An Introduction to Poetry.* 7th ed. Scott, Foresman, 1990.

Kinneavy, James L., et. al. *Writing in the Liberal Arts Tradition.* 2nd ed. Harper & Row, 1990.

Lutz, William and Harry Bent. *The Critical Reader: Responding Through Writing.* Harper & Row, 1990.

Meyers, Alan. *Writing With Confidence: Form B.* Scott, Foresman, 1990.

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Perkins, George, et. al. *The American Tradition in Literature: Volume 1* and *Volume 2.* 7th ed. McGraw-Hill, 1990.

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Ronald, Kate and Hephzibah Roskelly, eds. *Farther Along: Transforming Dichotomies in Rhetoric and Composition.* Boynton/Cook, 1990.

Houghton Mifflin 1990

New for 1990

The Beacon Handbook, Second Edition
Robert Perrin, Indiana State University
708 pages • hardcover • Instructor's Edition • Instructor's Support Package with Diagnostic Tests • Transparency Package • Computerized Diagnostic Tests • ASCII Editing Software • Correction Chart • Beacon Exercises and Review (software) • Just published
The Beacon Handbook systematically relates the details of writing to the process of writing *and* integrates computer applications throughout.

The Beacon Workbook
Cynthia L. Frazer, Old Dominion University
530 pages • paperback • Instructor's Manual • Just published
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Fine Lines: Planning, Drafting, and Revising on the Computer
William H. Koon, California State University, Fullerton
Peter L. Royston, IDPI, Instant Data Processing
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Douglas Hunt, University of Missouri
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The Riverside Reader
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Maxine C. Hairston, University of Texas at Austin
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TEACHING CREATIVE WRITING

Pouring Concrete Over Flowers

by AMY JONES
California State University, Northridge

An oxymoron: a creative writing lecture. With a room full of students who are like flowers waiting to burst into bloom, I lecture and my words pour heavy and slow over my students, as useful and desirable as concrete poured over a bed of spring flowers. I began to feel that lectures have no place in the creative writing classroom; but how could I teach beginners the techniques of writing without lecturing?

The standard wisdom states that you "can't teach" creative writing. When I was given my first assignment to teach English 208, California State University, Northridge's entry-level creative writing class, I searched the library looking for books that would help me. I did the same thing a few years earlier when I began teaching Freshman Composition, and heaven knows there were plenty of theories and suggestions and propositions for me to explore. This was not true for creative writing. The few books I found were not inspiring and did not correspond to my experience as a student in creative writing classrooms. I began to worry that it was impossible to teach creative writing.

This is what I had in reality: students who came to my beginning creative writing class with little formal training. They came in with their bright, if inchoate, ideas, eager to transform those ideas into plays, poetry, and short stories. Eager. And I stood in front of them, lecturing on rules that I know can be, and are, broken successfully, lecturing on the elements of fiction, on how to do characterizations, build conflicts, describe settings; and I watched all the bright faces glaze over. What I wanted to do was come

to a stop, shake them from their stupor, and scream, "Forget all this. Just go home and write!" Ultimately, without the screaming, I did just that, and our classroom turned into the standard creative writing group workshop.

After that uncomfortable experience in the classroom—lecturing on the techniques and losing the students—I decided that a lecture in the creative writing classroom is more damaging than useful. This is extreme, I admit, but considering the low energy level in my classroom on those days, considering the absence rate when the students knew in advance I would be lecturing (I had to resort to not telling them ahead of time), I did not believe that this was a radical theory.

Yet, I felt guilty and this guilt compelled me to begin informal research, to try to find out what students want from the class, what they expect, and most importantly—what they need.

My informal research is by no means comprehensive, and by every means well worth further study. What it has revealed to me is that I was both wrong and right A lecture is necessary, but what the students do during the lecture is crucial to its success. I am responsible for making the lecture useful to them, not merely stating: "This is your medicine. It's good for you. Take it!"

I did not want to use my own students for research. This seemed obvious; how could I get honest reactions about the usefulness of my lectures when I would soon bestow both criticism of their work and a grade? A colleague and friend of mine, Judy Duke, has a teaching style similar to mine and had often griped with me about the apparent futility of lectures, so I decided a study of her students would yield information very close to what I wanted to know about my students.

After handing out questionnaires asking for volunteers to participate in a "project concerned with Creative Writing," we selected two students, Wendy and Robert.

I interviewed Wendy three times: after the first lecture, after her first short story was presented, and at the end of the semester. I completed two interviews with Robert early in the semester, and I interviewed Judy as the semester came to an end.

The material I got in each interview could inform several research studies: the creative writing process, the value of peer criticism, teaching methods, and other ideas. I narrowed my focus for the purpose of this study to simply the lecture question, although to keep them from knowing what my intent was, and also because I enjoyed talking about writing, I allowed the conversation to wander into the realm of the creative process and the students' feelings about the other work in the class.

In interviewing Wendy, I found her to be very talkative, intelligent, with a good memory and a clear idea of what she was doing while in class.

"I sort of zone out during the lecture," she said, when I asked her specifically about Judy's lecture. She told me she was already working on a story before this first fiction lecture and she had the story in front of her while Judy spoke. "When she was talking about the third person I was trying to decide what person I was writing in, and I wanted to make sure I don't switch. I wanted to be sure who I was talking through. I was thinking about jumping from he/she [Wendy's abbreviated definition of third person] to her thoughts [the little girl in her story] . . . . If there was a way I could make it smooth. You know, in one paragraph she's walking home from school, next, jumping into she thinks this and feels that."

I asked her if she had other ideas about her story while Judy lectured and Wendy said the discussion of symbolism was important to her.

"I turned to this page, did get an idea, jotted it down while she was talking—'Tell them it's Fall.' I was kinda fading in and out of what she was saying, thinking about my story." Wendy explained that the little girl in her story runs into a girl she doesn't like. Judy's discussion of symbolism made Wendy think that "it was because Jane looked like her mother. Then I wrote here in the margin, 'Add in a lot of this stuff.' "

Clearly, she was not "zoned out" but was instead very much tuned *in* to the lecture and what it meant to *her* short story. My theory was being proven wrong, but I was beginning to form ideas for better teaching.

Wendy added as an aside, "Really, what I want her[Judy] to tell us is what to say. It's so hard, because I want her to stand up there and tell me how to write and what to do and how to conjure up images and all of this but how could she possibly do it?" This is what I assumed students consciously wanted, and although Wendy did work on her story in direct response to the lecture, she did not realize the connection was there. I knew then that the students would need this connection pointed out to them.

Robert, an experienced songwriter, found the fiction lecture useless, saying that he stopped taking notes because "it wasn't anything I didn't already know . . . There wasn't anything particularly enlightening about that class." But he added, "not that I didn't enjoy the class."

I asked Robert if he had a story he had been writing on before he came to the lecture class. I was thinking of the great information I had received from Wendy only a few hours earlier, and I thought I would get a correlation. Robert did have a story started, or at least had a concept, but he said he really didn't think about it too much during class. Because Robert is a self-described "voracious reader" and because of his songwriting background, the discussion of point of view, omniscience, symbolism, etc. were not new concepts to him. The most useful elements he found were the handouts (stories reproduced from *Sudden Fiction*, a book of two- to three-page stories). He said that they were "enlightening as far as form goes . . . . Breaking away from the standard prose gave me a lot of insight of how free you can be in a short-short story. That general aspect was the best part for me, showed me that no matter how much you think you know, there's always something else to learn."

He also found Judy's presentation of her own short story interesting. "That was insightful," he commented, "to hear the instructor's work." Later he mentioned it again, describing it as a "simple story" but with a great deal of underlying meaning in its use of language and a good example of how stories should "say a lot on a lot of different levels." Robert's needs in a creative writing class were very sophisticated; and he was ready to work on language and nuances, when the others in the class were still struggling with plot and narrator consistency.

Last, I met with Judy. She described how she approached the fiction lecture by using the elements the students had learned from writing plays and letting them come up with those elements. Then she introduced the fiction techniques: point of view, focus, flashbacks, summary, and scenic development.

I asked her how she felt while she was presenting this information to her class. "[I felt] that I was stating a whole lot of information that wouldn't become clear until they had written something. Theory by itself makes absolutely no sense. A hands-on thing makes more sense, or seeing an example." She explained that was why she handed out the short-short stories. After all, "they're not English majors [English 208 is useful for general education credit] and they are not used to talking about theory. The examples gave them something concrete to talk about."

The most interesting part of that day's les-

(Continued on Page 7)

TEACHING CREATIVE WRITING

(Continued from Page 6)

son to her was reading aloud one of her own short stories and then discussing why she made the choices—in setting and character—that she did. She added, "It establishes some sort of rapport or trust. People who had not spoken to me came up after class and talked to me." Although there was a "lesson" in her reading the story, a point made about the techniques used, more useful and important to her was the personal connection she made to the students.

Although I don't feel Robert and Wendy are typical beginning creative writing students—both are older; one is involved in creative activity daily, and the other is planning on becoming an English major —they still point out the difficulty of presenting material to a diverse class. We face this in every class we teach: keeping the more knowledgeable student interested while also keeping the less knowledgeable student informed. In the creative writing classroom, this diversity is compounded by the fact that

the students' expectations of the class include feeling that they are free to do what they want; seeing this as creative work and not "learning"; assuming there will be no lectures, texts, or exams; and expecting to receive a great deal of acceptance and praise.

We come back to the metaphor of concrete poured over flowers. How terrible is it to pour those droning lectures over these hopeful and trusting students? My interviews did not support my theory that lectures are terrible things. Even though both students felt that the lectures were very basic, in their own way they each found something useful in the lectures and handouts to apply to their own writing. Even though Judy was uncomfortable with the straight lecture part of her presentation, there was a clear and direct connection between aspects of that lecture and changes Wendy made in her story.

My findings can be stated simply that, yes, the lecture is necessary. However, I decided that it is unnecessary *if* we do not direct the students in *what to do* during a lecture. Most important to me are the ideas I've had since doing this study, ideas that will improve my lectures.

In the future, I will have the students bring a first draft of a story to class and keep the story in front of them while I lecture. Even though they will have written this story without any prior guidance (and for many it will be the first story they've ever written), they will be able to take notes from the lecture as the information applies to their stories. In this way I can make the lecture useful to them, and also alleviate their desire to have the instructor "tell me how to write" as Wendy said.

Handouts are also important and may be of the greatest benefit to those students, who are more advanced, like Robert. Handouts can provide a great deal of information that will satisfy all ranges of experience and obviate the need for the instructor to cover everything.

Another idea is to adapt the student/teacher memos that I use in Freshman Comp classes, memos in which students explain their theses and their intent, describe the problems they had in developing the paper, and point out the successes they experienced. Having the creative writing students briefly explain their thematic intentions, their problems with fictional techniques, and their successes, and turn that in with the story, will make it easier for me to help them. It is possible they were trying to do something in their story that doesn't come across on paper; I want to give them the opportunity to tell me their intent, rather than trying to intuit it myself. It should also make much clearer what parts of my lecture they were attempting to use in their stories.

I had also "entertained" my students by reading aloud two of my short stories during the time we spent on fiction. I had the same reaction Judy did, a respect heightened by familiarity. I think this comes from their seeing our work as an intermediary step between their own work—clearly beginning—and the professional writers I've had them read (Faulkner, Welty, Updike). We as instructors are "better" than the students, but we are not faceless, big-time professionals who get paid millions to write; otherwise, in the students' minds, why would we be teaching them? I think this is a valuable connection. Also, if the students are putting their own work, their soul, on the line, then it breaks down barriers to see the instructor do the same. In the end-of-the-semester comments, one student wrote, "Because you shared yourself with us, it made it easier for us to share ourselves with you." I certainly plan to continue reading to my classes.

Finally, what about the accepted wisdom that those who can write, will, and those who can't cannot be taught? Most instructors of creative writing are writers themselves, and there is a general feeling of dread at the idea that teaching it could be systematized. I agree and feel the same way; and yet I don't feel the entry-level creative writing class, the earliest college creative writing experience for students, should be taught in the same free-form workshop/presentation method of the more advanced classes. I don't advocate developing a system. I do advocate learning *how* to present the great deal of information necessary in a beginning class while keeping the creative atmosphere alive.

It is not impossible to teach beginners. In one semester I have seen my neophyte students learn to write effective imagery, express emotions and abstract ideas in concrete ways, and manipulate language to strengthen their work. They may not all go on to upper division or graduate level work, but I like to think I have given them something more valuable: the ability to express themselves in creative output. Our role in the creative writing classroom is to provide air, water, and light to these beginners—the elements they need to "grow" their creativity. But the lecture does not have to be like concrete over flowers. It can instead be the stakes and twine used to support students, prop them up, and give direction to their growth.

Amy Jones teaches Freshman Composition and Creative Writing at CSU Northridge, Los Angeles City College, and Glendale City College.

NIGHT CLASS

For English 12A, Section 501
City College of San Francisco

Their faces are rare moons
as I move among them,
writing
on the board, some strange bird,
yabbering and flapping its arms.

The darkness presses against the windows
of the small islands
I tell them
our ideas make.

Here, we seem to agree
momentarily,
it is here that counts.
Nowhere else.

A car muffles down the street below,
honks briefly,
passes on.

Tonight we are discussing
the tarantula and the wasp,
and how even if everything
is hanging in the balance,
blind instinct still fails
before a ruthless,
determined attacker.

We grow more intent on the tarantula's
survival,
agreeing ruthlessness should not count
for so much in the world
we think toward, but the hour
ends.

They gather up their books, papers,
go off into the night, their lives,
if not hopeful
at least more aware
of the difference.

—LEONARD SANAZARO
City College of San Francisco
University of San Francisco

Leonard Sanazaro's poems and essays have appeared in Antioch Review, Denver Quarterly, Southwest Review, *and* The Centennial Review, *among others.*

COMMUNITY COLLEGES IN THE '90s

Bridges in Economic Development

by DAVID MERTES
Chancellor, California Community Colleges

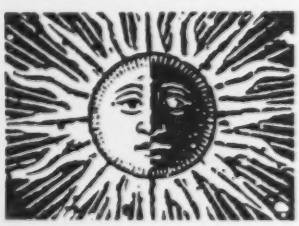
The following remarks are excerpted from the talk delivered by Dr. Mertes at the closing general session of the ECCTYC Fall 1989 Statewide Conference, 4 November 1989.

As we approach the turn of the century, we are addressing emerging issues and devising ways in which to deal with them effectively. During the 1980s, in my opinion, there was an overemphasis on looking inward, on self-examination. I hope that we will now begin to look outward, telling the people of California, and the nation, much more effectively than we ever have, just what the community colleges are all about. . . .

As a system, the California Community Colleges are asking what our goal should be at the turn of the century. We are all aware of the state's changing demography and of the fact that we are becoming a multicultural society. In fact, by the turn of the century, we will no longer be a state with an ethnic majority, but a state where minorities are the majority. In that regard, we will be leading the nation.

At the same time, California is becoming economically and technologically more complex. Our state is now the sixth wealthiest economy in the world. And, by the turn of the century, according to the Department of Commerce, only three nations in the world will have an economy greater than California's. And, as our economy becomes increasingly international in its scope, so will our competition.

In my view, the next ten years will not be the era of information but the era of human resources. To meet the economic and technological challenges that face California, we need a society of educated people. Simply stated, we need people who are literate—



literate in basic skills, literate in reading, literate in writing, literate in computational skills, and literate in computer skills. They will also need to be educated in critical thinking. Whether we are talking about educating people for jobs or for citizenship, critical thinking is essential to our economy and our society.

Another growing need is providing the mechanism by which people can continually re-educate themselves. As our economy and technology continue to change rapidly, people must have some means of keeping up to date. . . .

WHAT CC'S OFFER

What do we in the community colleges have to offer to the state and society as we move toward a new century? The public invests some $2.5 billion annually in our community colleges, and it has every right to ask what we are providing in return. Through the vision of the people who came before us, we have created a network of colleges, located in such a way as to be within commuting distance of virtually every resident of the state. It is not by accident that there are not huge, regionally based community colleges, but instead a large number of smaller colleges spread throughout the state. That is the result of deliberate planning and foresight.

California has a population of some 28 million people and is still growing. The fact that 1.4 million of those people are currently enrolled in our community colleges is a significant statement about the importance of the service we provide. Our student body is equal to the entire population of the state of Maine. Or, looking at it another way, our 1989 fall enrollment makes us the equivalent of the thirty-seventh largest state in the nation. We have diversity; we have size. Most importantly, I believe the quality of our instruction and student services is unmatched any place in the world. . . .

California also has created public institutions of open access. Simply put, open access means that every resident of our state will have an opportunity for a college education. As a matter of public policy, the University and the State University are highly selective, drawing their students from the top one-third of our high school graduates. For the other two-thirds, the point of entry to higher education is the community colleges. And the same holds true for the large numbers of immigrants who are coming to California, most of whom have never had opportunities for a higher education. In my view, open access is one of the most visionary concepts in the history of higher education. We should never treat it lightly, nor dismiss it. In fact, we need to voice the importance of open access, and what it truly represents, clearly and loudly throughout this state and throughout the nation.

We also have kept financial barriers to a minimum; our maximum fee is $100 per year for a full-time student. That and the availability of financial aid convince me that we can meet the educational needs of virtually every student who wants a community college education.

Finally, no elaborate organizational chart is necessary to understand the nature of the California Community Colleges. What we continue to be is a statewide system of colleges that by history and tradition are highly responsive to the needs of the local communities they serve. To me, the diversity of our local districts and colleges is the strength of our system. If this state and its population and everything about it were standardized and uniform, then our institutions could be standardized. However, it does not take a genius to recognize the vast differences between a Los Angeles and a Weed, California, or to understand why the colleges that serve those communities are going to reflect those differences. Those of us in State government need to acknowledge that diversity is not only an inherent trait but one of our great strengths, and stop the nonsense of trying to standardize the system to achieve uniformity.

POPULATION GROWTH AT THE CCs

We are a huge system of higher education, the largest in the world. Recently, the Department of Finance projected that our annual enrollment will grow by 400,000 students over the next fifteen years. On the basis of that projection, the department asked us to determine how many more colleges we will need to accommodate these students. By fully utilizing existing colleges and building out those that are not yet complete, we project we could take care of two-thirds of that growth by raising the average community college enrollment to 14,500 students. To accommodate the remaining one-third, it will take sixteen new colleges.

If our enrollments increase at the rate they have this fall term, however, those additional 400,000 students will be with us in seven years, not fifteen. Finance has now revised its projection upward to 550,000 additional students. That means we will need twenty-seven new colleges to handle growth over the next fifteen years. We must be doing something right in the eyes of the people of California because they are voting with their feet in tremendous numbers.

In the last few years, California's higher education policies have undergone a very thorough review. For the community colleges, this review led to the passage of Assembly Bill 1725. This "reform" legislation is, in every sense of the word, more of a refinement than a dramatic change. . . . and enables us to do what we do best even better.

STUDENTS AT THE CCs

Among other things, the community colleges' mission is more focused than in the past. I tend to view our mission from the viewpoint that every one of our students is coming to us to prepare to enter the work force, or to become better prepared in the work force if they are already there. I cannot recall any student in my classes who came to me and said, "I'm independently wealthy and will never have to work, and I am here for something else." Every student I have taught has had a direct interest in the world of work. And, whether they realize it or not, all of our students also have a tremendous need for education in the liberal arts and citizenship. Along with being workers, they are going to be citizens in our society.

I believe we do ourselves a disservice when we categorize students as either "vocational" or "transfer." In the long run, the transfer student is just as vocationally oriented as the student in automobile technology. Take those students in pre-law or pre-dentistry, who are perhaps the most motivated of all students. They are also preparing for the world of work; they are simply going to take more time getting there.

And all of our students need basic skills, too. As I have talked with corporate leaders throughout the state about their needs, they inevitably cite the graduate engineer who cannot write well or present a report in an organized way. We need to think about the terminology we use in talking about our students. When we talk about a student needing remedial training in reading or writing, I am somewhat amused. How many thousands of people are attending community colleges to learn how to use a computer? I would suggest that many of us in this room are in that group of "computer illiterates," but we would be appalled if someone said we need remedial education in computers. The fact is that we don't know anything about computers, and we are just trying to learn. Likewise, there are many people in our society who cannot read or write, for whatever reason, and it is our responsibility to help them acquire those skills. I don't think we need to categorize them negatively with terminology that serves no purpose.

A STATEWIDE SYSTEM

As a result of AB# 1725, there has been a significant change in the way we do business. We have been directed to blend 107 colleges and 71 districts into a statewide system that reflects and honors a long tradition of local governance. My office is charged with putting this system together, and I can assure you that the bedrock will continue to be local control and operation of the community colleges. What my office is attempting to do is develop strong systems of coordination and advocacy on behalf of the colleges.

We recently conducted a poll of people's attitudes toward community colleges . . . . We found that when people are asked about community colleges in such a way that they

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COMMUNICATION IN OUR TIME

Language and the Newspaper Medium

by GREGORY FAVRE
Editor, *Sacramento Bee*

The following is the complete text of the luncheon talk given by Mr. Favre at the ECCTYC Fall 1989 Statewide Conference, 3 November 1989.

I must say that it is truly intimidating to be here today, speaking to a group of people who have such a high regard and affection for the riches of the English language, as well as a deep dedication to its proper use.

I am very well aware at this moment that even a person motivated to do well, as I am today, can make mistakes. So please do not be too harsh on me. Too many F's would not help my well-deserved inferiority complex.

When I was invited to speak here I was reminded of the story of Noah Webster, the great lexicographer:

He was in his study, presumably working, when his wife, upon entering, found Noah with his secretary sitting on his lap.

"Why, Noah," she exclaimed. "I'm surprised."

Why, no, my dear," replied Noah. "I'm surprised. You are astonished."

Well, I was surprised and delighted. And astounded. And apprehensive.

But appreciative.

One of the great things about being an editor of a newspaper is that you occasionally have an opportunity to come to gatherings such as this and to share some thoughts with people such as you; to be able to celebrate the achievements of others, especially the joy of those who teach our young people, who enrich our communities by their work as you do.

I have been in the newspaper business almost all of my life. I grew up on my dad's weekly in Southern Mississippi, and when I was tall enough to reach the top of a table, I was enlisted to fold papers, and I haven't washed the printer's ink off my hands yet. And I know I never will.

A newspaper is more than just a collection of facts and information. To me it is something alive, printed words that can be invested with all of their possibilities.

I guess that's why I like some words that the great philosopher Alfred North Whitehead wrote once. He expresed the belief that knowledge can be transformed when there is an atmosphere of excitement and an environment of imagination. In that context, he wrote, a fact is no longer a bare fact: It is no longer just a burden on the memory; it is energizing as the author of our dreams and as the architect of our purposes.

I especially like those thoughts Mr. Whitehead wrote because they are so relevant for those of us whose work at heart is a search for facts and an effort to present them clearly and imaginatively in order to bring forth the meaning of events and then to make them useful to others.

It is this striving for facts, this striving for truth, and the value of that search, and the challenge to present them in a way that has meaning for readers, that is so important in our profession. And it seems to me that it is appropriate that we meet because we share, in different ways, a responsibility to teach and train others, especially our young people, to embrace our language, to love it, and to share it with others and use it as a means of communicating.

We live in a world today in which being able to communicate is more important than it ever has been before. And we don't do it very well.

An editor, upon venturing out of his office one day, encountered a man on the street. He observed that the man had a great frog growing out of his forehead. He said, "What's the matter with you?" And the frog replied, "I have a pimple on my ass."

But just think about communications today. All things can literally be brought to our back door with satellites and modern transportation. The stock markets are linked up globally, and what happens in Japan and Europe while we sleep can have a devastating effect on us when we wake up to our first cup of coffee.

I use my car phone these days, and I think back to when that was just a fantasy in the minds of a few. We now have fax systems and teleconferencing, and we wonder how we ever got along without them. Fiber optics have opened all kinds of potential.

Some say we will some day have portable phones the size of Dick Tracy's wristwatch phone. PC networks and computer shopping and voicemail have become commonplace. Electronic chips, created a short distance from here, are getting smaller and smaller and have more and more capacity. Some of my friends, who have walked through the Silicon Valley fearing no evil, talk of chips to match the human brain with eleven trillion bits of information and the ability to access all of that information, which we humans obviously cannot do.

And they talk glowingly, with huge smiles on their faces, of robots capable of writing symphonies or novels, robots that will be able to learn from past experiences and be able to deal with shades of grey, robots that will be capable of exploring the universe for mankind.

Their smiles change when I ask them, Who will be in charge?

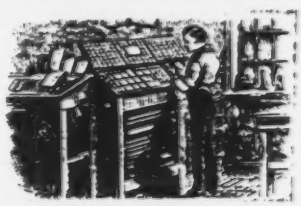
I pray that we will always be in charge when that day comes because there will always be a place for the soul: the soul of a symphony, which lived in a Mozart; the soul of a novel, which lived in a Faulkner; the soul of an orator, which lived in a Churchill; the soul of a teacher, which lives in people such as you, people capable of caring, of feeling, of touching and being touched, people capable of sharing tears as well as laughter.

But if we are going to be keepers of the soul—the very thing that will always, I believe, separate us from the robots of the future—then we, all of us, had better continue our intellectual tradition.

This is a tradition that calls for us to question assumptions based on our study, a tradition that makes it necessary for us to read widely among many things, including the writings of poets and prophets. It is a tradition that we must add depth and dimension to what we learn and what we pass on. to bring, as Whitehead said, imagination to the study of facts so that they become more than just facts.

This won't be easy—for us in the newspaper business, for you in the classrooms, for anyone anywhere who is given both the privelege and the responsibility of communicating with others.

Our world is so much more complicated than it used to be. All of our clear and unquestioned guidelines have been caught up in



the avalanche of contemporary conflicts, and a new meaning of social reality has been emerging at a rate beyond that predicted in Orwell's *1984*. There has been a disintegration in our society, not along geographic lines, but according to the demarcations of race, age, ideology, lifestyle, and perception.

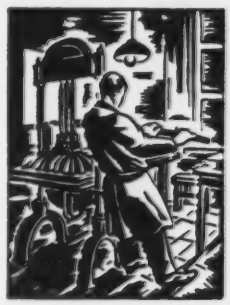
Our world is getting older. The median age, which was declining in 1970, will reach thirty-six by the turn of the century, six years older than at any time in our history. Our world contains more and more adults who cannot read well enough to understand common everyday instructions. The Department of Education projects that America will add 2.3 million illiterate adults annually—about thirty million by the end of the century. If that is true, it means that this country will have a pool of sixty million or more illiterate citizens as it enters the next century, staggering figures that not only affect what you do and I do, but which threaten our form of democracy.

Our world is filled with the need for instant gratification, a place where the person with the most toys wins the games, a place where greed seems to swamp almost everything and everyone, from Wall Street to the baseball field of dreams.

Our world has indeed changed.

When I started in this business, jet airplanes were in their infancy and space travelers were something we read about on the comic pages in Buck Rogers.

There was no vaccine to eliminate polio, and we had an extraordinarily popular president who suffered from it. And we certainly never imagined a dreaded disease



called AIDS. We did not dare think about such things as the brutal assassinations of our leaders, about the rampant and tragic use of drugs in our society and all of the awful things drugs would do. We didn't think of scandals in our financial halls or in our pulpits, about Watergate and the Iran Contra affair.

We didn't dream of things such as cable television or the popularity of foreign automobiles; no one predicted the rapid increase of women in the workplace and the massive number of two-income families. Or fast food or twenty-four-hour peopleless bank machines.

But just think how much our world has changed. I read an article several years ago that said one of every five people who ever lived was alive then. I checked on that and learned that most population experts felt it was more like one of every twenty.

But that thought was startling to me. Since the Garden of Eden or the first monkey began to shave—whatever is your preference as to the theories of the origins of man—one of every twenty people who ever walked this earth was alive at that moment. The story also said that nine out of ten scientists who ever lived were alive. And those figures are probably more accurate today.

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***inside english* DEADLINES**

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Collaborative Learning
31 March 1990

OCTOBER 1990 issue
Literature in the Community College
15 August 1990

DECEMBER 1990 issue
Teaching English as a Subversive Act
20 October 1990

CCs IN THE '90s

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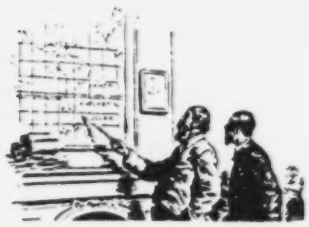
can identify with their local college by name, their response is overwhelmingly positive. . . . But when they are asked about community colleges in general, the positive responses drop significantly. That kind of positive response to local colleges was just great when the colleges were funded locally. But, it does not take much imagination to realize that, if the funding is coming from the State level and people do not see themselves as advocates for the community colleges in general, we have a significant problem. . . .

OPEN ACCESS AND LIFELONG EDUCATION

I would like to comment about my recent personal experience with the Organization for Economic Cooperation and Development. This international group includes the



nations of Western Europe, Japan, Australia, Canada, and some South American countries. The organization meets to discuss the members' economies and how they can be improved; essentially, these nations learn from each other. One of the areas on which they focus is a nation's educational system, not in terms of how the individual is affected, which is typically our point of view, but in terms of how the educational system impacts on the economy. When the organization decided to study the United States, the sheer size of our nationwide higher education system led them to focus on California. In selecting this state, they were very specific in stating that they wanted to look closely at our two-year system and the concept of the comprehensive community college. The process they followed in their study was very similar to the accreditation process. First, California did a self-study of its higher education, followed by a written report. Following that, the organization sent a team of observers to California to make site visits and to write their own report.

Last June, OECD held a conference in Paris during which members spent a full day questioning the heads of California's three public systems of higher education and a representative of the state's independent colleges and universities. We met in a huge room. At one end there were the four of us from California; at the other were the three Europeans who posed the formal questions. . . .

The University of California and the California State University were told that they were doing a good job, but that they were basically copies of traditional European universities. The "darlings" of the show, and I use the term advisedly, were the California Community Colleges. The concept and philosophy underlying our colleges was what most interested the rest of the world. The degree to which we have developed our

community college model is not matched any place else. The conclusion of the OECD members and its team of observers was that if you were to start from ground zero to create a system of higher education that would help drive the economy, you would probably come up with the system we have in California now.

In their view, there are two components of our community college system that are absolutely critical to its success: open access and lifelong education. The tradition worldwide is that only the select few are admitted to higher education.

The magnitude of what we are trying to do in our community colleges often goes unnoticed in California but is fully recognized in the rest of the world. At a recent international conference at UC Berkeley, I spoke about open access. During the break that followed, a professor from Sweden came up to me. He said, "You are too apologetic about what you are doing. You take averages for the total student population of your community colleges and compare them with the averages for the student population of very select institutions, and conclude you are not doing quite as well. But, there is no comparison; nobody is even attempting to do what you are. You need to find your own way of measuring what you are doing." . . .

The companion issue to open access is lifelong learning. Most institutions in the world are those where individuals attend for two or four years and then leave. As alumni they are expected to make donations to their alma maters for the rest of their life, but not to return for more education. In California's community colleges, students step in, take the courses they need, step out, step back in, step out, step back in. They come to us when they have specific educational needs in their lives. The concept of lifelong learning is absolutely critical to what we are about.

I hope we have put an end to the nonsense we heard a few years ago about student dropouts. Our students indicate that they are moving in and out of our colleges knowing exactly what they are doing. They are coming in, taking the course or the courses they need, and then stepping out. Questionnaires from those students indicate they know exactly what they want, and they find the instruction at our colleges to be outstanding.

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Scott, Foresman

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PRESIDENT'S PERSPECTIVE

Some Joint Ventures

Good News! Region VI of ECCTYC has a second director, Lynn Fauth of Oxnard College. He became a member of the Board in early December and joins Hugh Platt of Cuesta College as co-director of that region. Hugh and Lynn replace Judy Markline of Alan Hancock College and Tony Gilleran of Santa Barbara College.

This issue of *i.e.* is somewhat a joint venture. It marks the return of Barbara Bilson-Woodruff from her fall semester in England and the end of Barbara Goldthwait's tenure as acting editor. It is indeed a joint venture since Barbara Goldthwait solicited and selected articles for publication, and Barbara B-W. returned in time

to assume responsibility for the editing and printing phases. We welcome our editor back, and we thank Barbara Goldthwait for the excellent job she did during her interim appointment.

ECCTYC is sponsoring community college cooperation with the Intersegmental Coordinating Council's Committee on Testing and Assessment. ECCTYC is spearheading an effort to secure the cooperation of eight community colleges to administer to a random sampling of incoming students, to include ESL entrants, a controlled writing sample using a common prompt and a common holistic scoring guide. From the results, sets of papers representing the entire range of scores will be chosen. These sets would correspond to those published by the California State University system as a guide to the writing portion of the EPT and by the University of California system as sample of the Subject A exam. The ultimate outcome may well be a joint publication that will include samples from these three segments and, with luck, from the Independent and Private Colleges and from the twelfth grade CAP samples. An ambitious undertaking, but one well worth attempting! Cooperating in the community college administration will be selected instructors from the following colleges: American River, San Joaquin Delta, College of Marin, San Jose City, Cuesta, Santa Monica, Fullerton, and San Diego Mesa. These campuses represent not only a wide geographic sampling, but also a wide sampling of enrollment size, ethnicity, community support/involvement, and population demographics.

This spring ECCTYC will meet jointly with the CSU English Council and the UC English Council, 18-20 April. The meeting will be in the northern part of the state, quite possibly at the Hotel Ibis in Burlingame where ECCTYC held its successful statewide conference last fall. Perhaps additional areas of cooperation will result from such joint meetings. Sometimes the simple act of meeting one another and talking to one another makes great strides in the process of dismantling the artificial barriers that exist between segments.

Finally, I remind you of our second literature seminar planned for this spring. Judy Hert (San Bernardino Valley) and Bob Dees (Orange Coast) have worked hard to make this second seminar even more memorable than the first. It will be held the first week of April at the Lake Arrowhead Conference Center. Invitations have been extended to both CSU and UC faculties of English as our attempt to foster joint participation among segments at all levels of professional endeavors. If your department has not yet chosen someone to attend, it may well be too late to make the necessary reservations, but you might have your chair contact Judy Hert to check on any available space. It would be a shame if your campus were not represented at this seminar.

The "President's Perspective" in the May issue of *i.e.* will be my final one. A new president who will be elected at the spring meeting will be taking office on 1 July 1990 and will bring a new byline to this column. Since my deadline for submission of material will be prior to the April dates of the spring meeting, I will be unable to inform you of the name of the newly elected president in that final column, but I am sure you will be informed through other means of that person's identity before the academic year ends. I have every confidence that com-

munity college English faculties will extend to the new president of ECCTYC the same support and spirit of cooperation that they have so graciously extended to me during the many years I have held this position. I hope the new president will continue attempts to bring all segments of higher education into more harmonious relationships by participating in joint ventures that are educationally sound and that benefit our students.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

The Annual Ritual

by GORDON TAYLOR
Yuba College

The news from Sacramento may be no news, that is to say that the annual ritual has begun: the matter of the State's budget for the next fiscal year, 1990-91. And the ritual breaks down into several sub-rituals: no one is pleased with the Governor's proposals, and it may be that not even he is completely happy with what he thinks the State can spend on certain items. Some people say the Governor is completely misguided, requesting too much for one item, not enough for their pet; others say, well, that is about the best we can do under the circumstances and say, well, maybe things will be better next time. A sampling of headlines: "Duke's budget targets welfare, Medi-Cal funds"; "Governor calls for tough cuts"; "Slim increase in school funding distresses educators"; "Welfare programs would be cut, frozen"; "Roadblock for highway building"; "Cash-strapped counties don't see lasting relief in Duke's proposal"; and so it goes. Whether all this is true remains to be seen even though the newspapers do tend to emphasize the negative view of things.

However all this may be, it appears that the State's economy is in such a condition that the revenues are not sufficient to do what we think needs to be done. Combining the state of the economy with the now infamous Gann Limit, the State simply cannot raise or spend the money it thinks it needs to.

What the Governor now proposes, the Legislature must now dispose. The process goes something like this:

—In January, Gov proposes budget;

—in February, the legislative analyst's office does non-partisan study (does anyone actually believe that there is such a thing as a non-partisan study of political issues?) and issues report;

—in early spring, public hearings held before Assembly Ways and Means Committee and Senate Budget and Fiscal Review

Committee: at this point everybody gets into act, everybody wanting a greater share;

—in May, Gov revises budget based on recent estimates of revenue, known as the May Revise;

—by 15 June, Legislature holds hearings, Assembly and Senate adopt separate versions reconciled by a two-house conference committee on which Assembly and Senate again vote;

—between 15 June and 1 July, Gov reviews and vetoes items that he thinks need it.

The fiscal year begins 1 July and, constitutionally speaking, the budget must be adopted by then. However, many times the legislative clock has to be stopped so that everyone can at least say the process was completed on time.

THE BUDGET:

The current version looks something like this: The Governor proposes to spend $53.7 billion—$53,700,000,000.00—more than the state has ever spent and more than many nations. Personal income and sales tax raise 77.8 percent of the State's income; the other 22.2 percent comes from taxes on corporations, insurances, tobacco and liquor, estates, horse racing, and other miscellaneous sources. He wants to trim a number of costs to avoid a general increase in taxes. At that, he says, the State is almost $2 billion short of what it would take to pay fully for health, welfare, education, transport, and other services that are built into the State's law.

Health and welfare gets 22.7 percent, the schools, 52.6 percent (K-14, 41.9 percent and higher education, 10.7 percent), leaving less than 25 percent for everything else the State thinks it needs to do.

The budget for the community colleges (CC), which is obviously subject to change, breaks down something like this:

—$115.4 million for the increase of 5.2 percent required by the cost of living allowance (COLA) built into the law,

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COMMUNICATION IN OUR TIME

(Continued from Page 9)

That takes my breath away when I think about it. And I think about it a great deal as I do my job of editing a newspaper, of passing along information to readers. That's why I know I can't just hold on to yesterday, no more than you or anyone else in any other job. Nor can I, or you, be indifferent to our common needs or fearful or scornful of new ideas.

And as we change, we will need more young people who can adjust to these changes, who can adapt, who can make sense out of the chaos we often find ourselves in.

When I think about the future of our business I know that we will no longer be able to accept just the average applicant in our newsrooms. We will have to seek out and hold out for the above average, the superior applicant, the students you have taught to be inquisitive, to be able to express themselves, students who are bright and motivated and dedicated. We will need people who can give us an infusion of energy and excitement, who will be comfortable with the technological advances that will continue to come in waves.

We also must make sure that our newsrooms, and all of our departments, at every level, reflect the diversity of our communities, culturally and racially. And increasingly we will need people who can speak more than one language, and I am not talking about English and computerese.

And that's where people such as you come in. We need your help.

Our young people today have seen and heard and read and been exposed to more than any generation before them. The advances they have witnessed are stunning. I am still reluctant to part with my old Royal typewriter, but today's young people have been blazing away on computers for years. I used to play with marbles on the school grounds; the games today are electronic marvels.

So, yes, we need your help.

From the beginning this nation conceived of the dissemination of news and information and comment as indispensible to the maintenance of a free society. Our founders believed we had to have the fullest opportunity for the expression of opinions and the revelation of facts. And so when the Constitution was written, the first amendment they made to it was a simple and absolute statement of the relationship between government and the press.

It wasn't complex or convoluted. Just good, strong language: "Congress shall make no law . . . abridging the freedom of speech or of the press."

They couldn't have been clearer about what they intended to mean. They intended the press to have enormous strength, and they didn't do this in a vacuum. They were not innocents. They knew what they were letting themselves in for. The journalism of that day made no pretense to objectivity. It was partisan and pointed and, at times, vicious and in terribly bad taste.

But everyone back then agreed that it was a price worth paying. It was better to hear every side of an argument, to be exposed to every shade of opinion, than to live in the darkness of ignorance.

And this is even more true today in an increasingly complex society from a technological point of view and with an increasingly materialistic orientation toward social values. It is no wonder that citizenship, in the classic sense, has suffered. It is little wonder that so many people don't even take the time to vote.

It is little wonder when we look at the needs facing us, now and in the future, that we have not stepped up and provided the answers and resources to fill those needs.

I look at our public schools and the enormous growth they are facing, and I am terribly frightened about the future. Over the next five years, 700,000 new students will pour into our public schools in this state. Yet as things are right now we will be able to pay for only about one-third of the new classrooms that will be needed to serve these young people.

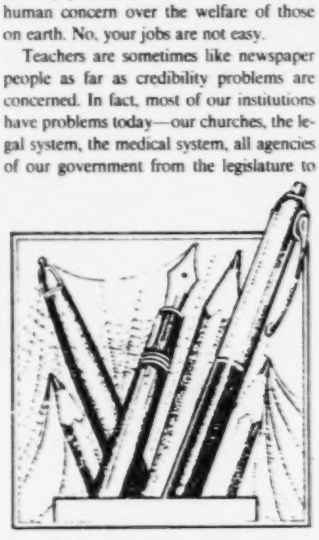
We will have to spend billions in the next four or five years to build new schools and repair old ones. We will need billions to remove asbestos from the old buildings. I don't know where all this money will come from, not with the kind of handcuffs we have on us in California when it comes to raising money and spending it, not with Prop. 13 and the Gann limit, not when we are faced with government by initiative rather than government by legislation.

I don't have any answers. But I do know we are going to have to find most of the answers.

The late President Kennedy, in a speech he never delivered on that tragic November 22, 1963, in Dallas, Texas, wrote that "leadership and learning are indispensible to each other." Leadership and learning. You can and you do provide this for our young people, young people who are at a time in their lives when they are questing and questioning, a time of their lives when the barnacles of fixed ideas have not yet appeared and when they can look at and answer basic questions without the distractions that we, their elders, have.

These young people, who are living in an instant of an incredible adventure and challenge, will someday pick up the torch of the future. The learning you supply them can and will prepare them for future leadership, a leadership that perhaps will allow us to celebrate the triumphs of landings on faraway planets, as well as the triumph of human concern over the welfare of those on earth. No, your jobs are not easy.

Teachers are sometimes like newspaper people as far as credibility problems are concerned. In fact, most of our institutions have problems today—our churches, the legal system, the medical system, all agencies of our government from the legislature to the administration, our police agencies; there is simply a crack in our collective credibility.



No, your jobs are not easy. We do not give you enough resources. The total state and local expenditures for education in California, for example, amount to only 32 percent of total expenditures for services in this state, placing us forty-second among states in that category. The young people of this state ought not have to pay the price for the games that politicians play.

No, your jobs are not easy. Not in a world where with all of our new technology and new discoveries we still revert to the simplistic. Not in a world that too easily forgets that we are all part of the same family. The wonderful poet, Carl Sandburg, once wrote:

"There is only one man in the world and his name is all men.

"There is only one woman in the world and her name is all women.

"There is only one child in the world and his name is all children."

This, then, is the family of man. And I thank you for your role in helping to prepare the future of that family.

I thank you for your dedication to the English language.

In closing, I wish that you always have good health, good work to do, and someone to love.

SYLLABUS

We are grown a little older now
and wiser, and so they look to us
to point the way. Dissatisfied with clues
they want the answer, and furrowed
brows will settle for no less. Girls
whom we once sat beside ignored
now scan us wantonly with naive eyes
and boys whom we once were storm
from our presence, disgusted
with our settled easy ways.
They do not know our impulse
to cry out: Stay! They cannot
recognize our coign of vantage
as an explorer on one side
of a canyon cannot know the other
until he's crossed the chasm
in between by hopeful leaps
or on intricate works of bridges
or, in rarer cases, has swum
the surging rapids by brute strength.
Dual-knowledged as Tiresias
we falter, are yet the same as them
and lads of seven, thirty
and every other year that quiet
uncertain days have piled
upon our slowly measured stay.
Burdened by their hungry trust
we cannot teach an end
to all their raging, who have
not yet discovered that we do
but what we must, and that
the only lesson learnt is aging.

by DALE ALAN BAILES
Moorpark College

ECCTYC'S FALL 1989 STATEWIDE CONFERENCE

Twelve Easy Pieces: Sampling the Sessions

Following are reports on twelve of the twenty-one sessions offered during ECCTYC's biennial Statewide Conference, 2-4 November 1989, at the Ibis Hotel, Burlingame, California. These summaries, each written by the moderator of a session, offer a sampling of the scope and vitality of the conference.

CHILDREN'S LITERATURE IN INTRODUCTION TO LITERATURE CLASSES

Presenter: JANET MADDEN-SIMPSON, *El Camino College.*

This profitable, dynamic presentation kept about thirty-five people engaged for one-and-a-half hours. Madden-Simpson's thesis was that because children's literature, including fairy tales, is familiar and non-threatening, it provides valuable material for easing students into literary analysis.

A packet containing various versions of "Little Red Riding Hood" became our text. We read Grimm, Roald Dahl, and Anne Sexton, exploring imagery, form, tone, narrative voice, plot, etc. We worked comparatively, as well, using all the techniques we would have applied to "adult" fiction and poetry. With the Sexton poem "Little Red Riding Hood" we worked in small groups, isolating ideas and methods we had seen in Grimm and Dahl, wrestling with symbolism and form.

Although we did not analyze the final piece in the packet—Angela Carter's "The Company of Wolves"—Madden-Simpson expressed the success students feel in dealing

with this complex story because of the preparation through Grimm, Dahl, and Sexton.

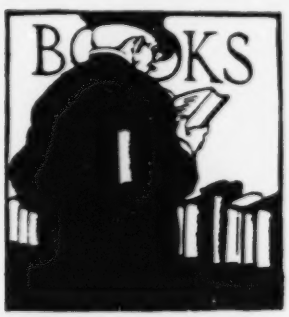
Our reward was the 1940's video "Red Hot Riding Hood." We were amazed at how much literary analysis had occurred in such a short time and with what fun we had learned.

—MURIEL DAVIS
San Diego Mesa College

THE POWER OF READING: VOLUNTARY READING AS A SOURCE OF COMPETENCY

Presenter: STEPHEN D. KRASHEN, *University of Southern California.*

Professor Krashen, addressing an overflow crowd, summarized research demonstrating that pleasure reading rather than "skill-build-



ing activities" is the key to developing reading comprehension, vocabulary, writing style, and grammatical competence. He argued for sustained silent reading, reading aloud, greater use of popular literature (including comic books in ESL classes), and the creation of a "print-rich" environment on community college campuses.

Dr. Krashen was able to keep the audience thinking and laughing during a very stimulating and entertaining one-and-a-half hours.

—CARL FRIEDLANDER
Los Angeles City College.

WRITING ACROSS THE CURRICULUM

Presenter: R. C. MANGNALL, *College of the Sequoias.*

Rick Mangnall focused on the process and progress of the writing-across-the-curriculum program at College of the Sequoias (WAC-COS). He has a rather unique background and teaching experience in the area of cross-curricular writing, having an MA in both history and English and teaching classes in each at the college. With two other English Department instructors, Mangnall has programmed two weekend retreats, each attended by six instructors from various disciplines at COS. These "converts" have continued to be enthusiastic about using writing in their classes and get together occasionally to discuss their projects and problems.

Mangnall handed out a collection of sample writing assignments and student writings from his history class. He uses writing in these classes primarily to help students better understand the relationships among and significance of historical events and trends, reading the papers primarily for their content and focusing little on mechanics.

The main efforts and thrust of the program still seem to be selling the value of writing to those in other disciplines.

—WILLIAM DECKER
College of the Sequoias

THE RELATION OF COMPOSITION TO LITERATURE

Presenters: DON McQUADE, *University of California, Berkeley;* and JIM MAUCH, *Foothill College.*

Professor McQuade's initial bit of advice was that "we have to stop allowing people who do not know what they are doing from telling us how to teach composition." Too many English teachers feel that literature excludes or precludes composition, that student writing is not or cannot be literature. Their view is that literature is elite; composition is "declasse."

"We teach writing," McQuade said, "to prove anyone can do it." This democratic impulse—this belief that anyone can write an essay— has removed the essay from anthologies of twentieth-century literature because if anyone can do it then it can't be literature. He continued: "My students can write literature. If you don't believe that, stop teaching it." The current view is that we move from literacy to literature. McQuade feels not only that students should

read literature as an important part of achieving literacy but that we must read student writing as literature.

Jim Mauch, who worked with McQuade as a Josephine Miles fellow, then distributed a student essay for evaluation. Instead of focusing on the essay's grammatical and spelling problems, the participants considered its literacy elements—development, word choice, metaphors, and such.

—KENNETH COONEY
Shasta College

PROFESSIONAL STANDARDS, POLITICS, AND QUALITY EDUCATION— THE MOVE TO REFORM: A REPORT ON THE WYOMING RESOLUTION

Presenter: SUSAN WYCHE-SMITH, *San Diego State University.*

Professor Wyche-Smith explained the grassroots background of the Wyoming Conference Resolution, its development as a major issue of the Conference on College Composition and Communication (CCCC), its major characteristics, and its hopes for the future.

The purpose of the resolution is to improve working conditions of writing teachers in post-secondary institutions nationwide by providing support through educational and professional organizations. The resolution was adopted by CCCC, which is issuing a report on professional standards and classroom conditions to some 14,000 educators, chairs, deans, and provosts nationwide. Each California community college English department chair should receive a copy.

Of major interest to community college English departments are those parts of the report dealing with conditions of employment (especially for adjunct faculty), class load, and setting desirable standards. For example, the report finds only two viable reasons for hiring adjunct faculty: (1) the need for someone with a special area of expertise to teach a highly specialized class and (2) *unexpected* increases in enrollment. Adjunct faculty should not exceed 10 percent of the total faculty, and they should receive equivalent pay and fringe benefits.

Class load recommendations are equally ideal: no more than twenty—preferably fifteen—students in a writing class; no more than a total of sixty writing students per term—forty-five students if they are remedial; the availability of fully equipped and staffed writing centers and tutorial services.

Realizing that these guidelines are far from reality in most institutions, the report suggests ways to begin implementing them, such as setting up grievance procedures with existing organizations (like the AAUP).

At its spring conference the CCCC will establish a Wyoming Conference Caucus to share problems and get help with their resolution. It also plans a series of workshops to train faculty in political action and to

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STATEWIDE CONFERENCE

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set up regional support groups. One hoped-for result will be for political action to start on individual campuses. A complete listing of organizational contacts and suggestions for responding to the CCCC report may be found in "CCCC Initiatives on the Wyoming Conference Resolution: A Draft Report," *CCC* 40 (February 1989): 61-72.

Dr. Wyche-Smith, who helped draft the Wyoming Conference Resolution, concluded her presentation with a quote from CCCC:

> It would be utopianism, if not lunacy, to expect that a single report will reform practices so powerfully entrenched in institutional structures. But it would be dystopian and defeatist to remain silent. . . . Knowing that our voices will be in concert . . . will, if nothing else, afford us the energy to move beyond even the most discouraging initial responses from administrators.

—SHIRLEY SYKES
San Diego Mesa College

TEACHING FRESHMAN COMPOSITION FOR INTERNATIONAL STUDENTS

Long life in Chinese characters

Presenters: DAYLE HARTNETT and SHARON JAFFE, *Santa Monica College.*

Dayle Hartnett began by presenting a rationale for offering special ESL classes at the freshman composition level. She drew on research by Marianne Celce-Murcia on the differences between ESL and English instruction.

Sharon Jaffe discussed the need to assist students with idiomatic and culturally-specific words and phrases, using an essay entitled "Fitting In" by John Tarkov. She recommended three readers for ESL or mixed classes: *New Worlds of Literature,* edited by Jerome Beatty and J. Paul Hunter; *Crossing Cultures: Readings for Composition,* edited by Henry Knepler and Myrna Knepler; and *Ourselves Among Others: Cross Cultural Readings for Writers,* edited by Carol J. Verburg.

The workshop ended with a lively discussion when participants divided into groups to evaluate a student essay. First the groups decided on a holistic grade. Then they assigned numbers to the essay for its organization, development, grammar, punctuation, and style. Everyone was interested to note that the holistic grade and the grade arrived at with numbers assigned to various aspetes of the essay were the same.

—NINA THEISS
Santa Monica College

LITERATURE IN TRANSLATION

Presenters: MARINA SMITH and WILLIAM VAUGHN, *Antelope Valley College.*

Dr. Marina Smith discussed the English translation of *Don Quixote* from the perspective of a native speaker of Spanish. She compared original and translated passages to illustrate her point that much of the meaning is lost in English. She showed how the subtle humor of Cervantes becomes slapstick and how the rhythm of his prose is ignored. Aware that brilliant works can be rendered dull by plodding translation, Dr. Smith encouraged teachers who know second languages to read works in their original language and to share with their students the intended nuances and subtleties.

William Vaughn sugested that students are uncomfortable with the fact that works by non-English writers are inaccessible to them in the original language. This poses a problem because we want them to have confidence in their reactions to what they read. Perhaps we can overcome this by judging the literary merit of the translated text itself. We can also share background information, explaining allusions and unfamiliar terms and comparing translations.

Workshop participants suggested having students write their own translations of key passages and read prose versions of difficult long poems.

—VELORIS LANG
Glendale College

THE JOSEPHINE MILES FELLOWSHIP AT UC BERKELEY

Presenters: ABDUL JABBAR, *City College of San Francisco;* JOHN LOVAS, *DeAnza College;* JERRY HERMAN, *Laney College;* and MARGIE WHALEN, *Mt. San Antonio College.*

The four panelists addressed different aspects of the Miles Fellowship program. Abdul Jabbar began by setting the program in historical perspective and discussed the duties of the fellows.

Jerry Herman focused on the collegiality that blossomed among the fellows and addressed, primarily, the nature of the students on the Berkeley campus. Community college students are culturally and racially more diverse, and they represent a far greater range of ages. In terms of writing ability, UC students come better prepared in grammar and mechanics and tend to know how to "play the game."

John Lovas spoke about the benefits that accrue to each fellow's community college district, including reassuring faculty and students that their courses do indeed compete with UC's. He also spoke of the variety of research projects his group of fellows workedon.

Margie Whalen talked of the intrinsic value of the program and the need for us to push for similar programs throughout California.

—JAMES CAGNACCI
City College of San Francisco

PART-TIME STUDENTS IN A FULL-TIME WRITING CLASS

Presenter: HARI VISHWANADHA *Santa Monica College.*

Juxtaposing quotations from Cardinal Newman on the high goals of education with short, blunt anecdotes about his evening transfer composition class students, Mr. Vishwanadha shared his experience of "intense paradox." He also shared his hard-won solutions: Challenge students to find their own voice and "make themselves heard" by identifying, solving, and writing about problems in their workplace and by researching social problems that affect them personally. He closed with a quotation from Matthew Arnold that "culture" is a way to remove social class barriers and "level" society at the highest plateau.

Vishwanadha's talk sparked an energetic discussion of various topics including (1) British "open university" and tutorial system as models for programs for part-time students, (2) methods to raise the self-esteem

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of reentering students, and (3) ways to comment on and grade essays on highly personal topics.

—NANCY NADEAU
Imperial Valley College

USING COMPUTERS IN THE BASIC WRITING SKILLS CLASSROOM

Presenter: DEL PRESCOTT, *Sacramento City College.*

Del Prescott began his presentation with a brief discussion of word processing and its benefits to developmental writing skills instruction. He shared and led discussions of word-processing techniques for each step in the writing process: prewriting, writing, rewriting, editing, and publishing. Several suggestions were also discussed for using word processors to foster collaborative writing.

—LINDA WARK
Sacramento City College

THE WOMAN IN RED: BREAKING FOCUS TO FORCE PARAGRAPHING

Presenter: TERRY FERGUSON, *Ventura and Oxnard Colleges.*

Ms. Ferguson has a unique way to elicit strong descriptive writing from student writers, even weak ones. She speaks of appealing to a student's familiarity with movie

and TV techniques, especially camera perspective, in order to throw a new light on writing. What a camera in a movie does is analogous to what a writer does when s/he wishes to show detail. Both move in on a subject, such as a face, and notice small but significant details. To create a different effect, both can, of course, pull back and survey a scene. The similarity between a writer and a movie director (who ostensibly orders the camera shots) is an interesting one, and bringing it to students' attention makes sense in a movie-literate society like California's, where the love of movie-making is strong.

—HUGH PLATT
Cuesta College

DEPARTMENT CHAIRS: SOME ISSUES AND SOME ANSWERS

Presenter: LOIS POWERS, *Fullerton College.*

Over forty division deans and English department chairs met to discuss common, current issues, including affirmative action, hiring practices, and staff development. Breakout groups brainstormed to generate two-to-four high quality solutions or approaches to dealing with some of the challenges inherent in these areas (for each group).

Lois Powers has sent a complete list of the questions and the offered solutions and approaches to each participant. Included in the list is the name of the college employing the approach so that other attendees will know whom to contact for additional information. [Anyone interested in receiving that material may request it from Lois Powers, Chair, English Department, Fullerton College, 321 East Chapman, Fullerton, CA 92634.]

At the conclusion of the meeting John Lovas, who is conducting ECCTYC's Load Study, explained the form used to solicit information for the study, passed out additional forms to those needing them and solicited maximum participation.

—RICHARD McINTOSH
Cypress College

NOTICES

(Continued from Page 4)

discussions focusing on writing pedagogy. In addition, three special sessions will be offered: New Ideas for Classroom Writing, directed by Walter Beale (U. of No. Carolina, Greensboro), John Trumbur (Worcester Poly. Institute), and Lee Odell (Rensselaer Poly. Institute), will concentrate on classroom tactics; Think Tank on Research will address isues of research with Linda Flower (Carnegie Mellon U.), Lester Faigley (U. of Texas, Austin), and Winifred Horner (Texas Christian U.); Computers in Writing will consider the uses of computers to improve both writing and writing instruction.

Conference fee: $90 (includes registration, materials and three social events). Housing and transportation are additional.

For further program information write John Harwood, 117 Burrowes Building, The Pennsylvania State U., University Park, PA 16802. For registration write Chuck Herd, 409 Keller Conference Center, The Pennsylvania State U., University Park, PA 16802.

CALL FOR PAPERS

1 APRIL 1990. WPA 1990 SUMMER WORKSHOP/CONFERENCE. Portland State U., Portland, Oregon.

Workshop: 23-26 July 1990, led by Art Young (Clemson U.). Fee: $475 (includes registration, materials, meals, three nights' lodging). Limited to twenty-five participants.

Conference: 26-28 July. "Status, Standards, Quality: The Challenge of Wyoming." Keynote speakers: James Slevin (Georgetown U.) and Carol Hartzog (UCLA). Featured panel, "Raising Our Sights": John Bean (Seattle U.), William Irmscher (U. of Washington), Coral Mack (U. of Oregon), Susan McLeod (Washington State U.).

Send a 500-word abstract, title, name, and address to Duncan Carter, English Dept., Portland State U., P.O. Box 751, Portland, OR 97207.

11 MAY 1990. READING AND WRITING (IN) THE ACADEMY: POWER, PEDAGOGY, AND POLITICS. U. of New Hampshire, Durham, NH.

Conference: 5-7 October 1990. Featured speakers: Robert Scholes, Linda Brodkey, Judith Fetterley, Maxine Greene, Mariolina Salvatori, Steven Mailloux, Elizabeth Flynn, Lester Fisher.

Proposals for thirty-minute presentations on composition theory, critical theory, and pedagogy. Send a one-page, single-spaced abstract of the presentation to Pat Sullivan, English Dept. Portland State U., P.O. Box 751, Portland, OR 97207.

CCs IN THE '90s

(Continued from Page 10)

And, if you tried, you couldn't develop a better or more cost-effective public policy: people using community colleges when they need them.

THE DECADE AHEAD

As I close my remarks, I think in this decade the key element is that all of us need to be fully involved. I think we need to find ways to more effectively explain to the general public in both the state and the nation what it is we are doing and the contributions we are making to this society and this economy. I think the era is over when we can sit in our institutions and get battered by critics and hope that they won't hit us again next year.

In the 1990s we need to develop a collective agenda and in a very aggressive way, and I use that term advisedly, share the message of what it is we are doing for the people of this state. . . . We need to create an environment in our institutions that encourages, nurtures, and rewards creativity and originality in our staff and in our students. . . . to create an environment in which the people can operate to their fullest potential. Our responsibility is to create environments in our institutions for creative people to work in a world of ideas, whether those individuals are staff or students.

We often hear remarks from the business sector that somehow we're slipping in international competition, that we're not competitive. Well, it isn't the hardware that makes us competitive, or the software that makes us competitive. It is people—people's thinking, people's creativity, and people's originality. In my view, the community colleges are the institutions that can foster that in ways that no other institution possibly can. It is something we can do without money, and there are no restrictions from state government on it. We can do it by creating an attitude, a mind set, a value system. If there is anything I would like to have people say about community colleges, it is that these institutions are outstanding teaching institutions, known as the center of the community for creativity and original thinking. In my view, when that message is out there, we will have the advocacy and the support of the general public that will secure the funding necessary to drive our institutions.

With our institutions we are going to be on the cutting edge of the kind of society we all want. It is going to be very, very challenging, exciting, and extremely rewarding. I simply have to say "thank you" for the support that all of you have given to me this last year, and I look forward to working with you as we create a system of education that the world has never seen.

SACRAMENTO SCENE

(Continued from Page 11)

the highest in ten years;

—$10.9 million for equalization for districts whose income falls below a certain figure;

—$34.6 million, a 2.15 percent increase for growth;

—$5.3 million, another increase for growth of .03 percent;

—$35.87 million for matriculation along with another $1.865 million for growth and COLA for the matriculation program;

—$5 million, or $7 per ADA, for staff development;

—$5 million to continue money for basic skills;

—$2 million, an increase of $1 million, for staff diversity;

—$23 million in matching money (three to one) to replace instructional equipment and library materials;

—$920,000 for instructional improvement;

—$434,000 from state and local sources to fund the CC's Academic Senate, an increase of $3,000;

and

—the number of staff positions in the Chancellor's Office was increased by 15.3 for a total of 239 full time positions;

but

—within all this there is no money to trigger Phase II of the reforms built into AB 1725.

The total budget for the CC's is in the range of $2.7 billion from a number of sources: the General Fund, property taxes, the Lottery, fees, and other minor, miscellaneous sources. How the monies are to be allocated by Proposition 98 will probably be a large bone of contention for Mr. Honig, our Superintendent of Public Instruction. He seems a bit unhappy with the allocations proposed by the Governor.

The proposed budget also includes salary increases for faculties of the University of California (4.8 percent) and the California State University (4.9 percent), increases for the fees students pay at UC ($69 per year for a total of $1,545) and at CSU ($36 per year for a total of $744).

A FEW OTHER MATTERS TO TITILLATE THE INFORMATIONAL PALATE:

The Intersegmental Coordinating Council (ICC) has replaced the old Articulation Council and brings together representatives from the three segments of higher education—the CC's, CSU, and UC—as well as from the State Department of Education (K-12). It deals mostly with matters of assessment and placement and is now working on methods for placing students in English 1A and in the course one level below. The methods will probably include a writing sample of analytical or persuasive writing; the CAP testing in the high schools would be given in the eleventh grade, with a passing score qualifying for English 1A and a failing score permitting remediation in the twelfth grade. The CAP test would be graded holistically by instructors from all segments. The ICC is attempting to develop standards for holistically graded papers.

Because of AB 1725, affirmative action will now take up a great deal of time, time that we could probably spend more profitably on educational matters. There seems to be some confusion in interpreting AB 1725 on this matter. The Board of Governors of the CCs says that hiring must be based on the available pool (those who are eligible) within individual districts; the districts tend to say that hiring must be based on the makeup of the district (the general population). A major obstacle for everyone, though, is that most qualified minority candidates are taken by CSU and UC and put on their tenure tracks. That leaves virtually no one in the pool for the CCs. To compound the problem, according to an article in the national press, the percentage of blacks and hispanics entering college has been declining, so that fewer are available to fill up the pool. The figures are based on the numbers of low- and middle-income people who do not go to college or do not get degrees. If we are to be penalized for not hiring our quotas of minority candidates, these data are not exactly encouraging.

To further brighten our days, the Carnegie Foundation for the Advancement of Teaching reports that the academic preparation of students entering colleges and universities around the country has significantly declined in spite of six years of reform in the public schools. The Foundation surveyed more than 5000 professors whose belief that academic performance has declined stemmed from "a growing tension between the interests of the faculty, which emphasizes a deep commitment to learning for learning's sake, and the focus of a substantial number of undergraduates to get a 'credential' that will get them a job." The teachers surveyed also believe that today's undergraduates are after a career and less willing to work hard and more willing to cheat for good grades than earlier students. We have, of course, heard this kind of thing almost from the day we were educationally sentient, so the news itself is, like a lot of our other news, not new. The phenomenon it reports, however, may be of a different character if we were to inspect it closely: the difference between the general category and the specific instance.

As the new terms begin (I write this in January) may the coming year treat you well.

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. XVII, No. 4 | Journal of the English Council of California Two-Year Colleges | May 1990

INSIDE

inside english

ECCTYC

Looks at Pedagogical Alternatives and Classroom Writing

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Using audio-cassettes, an instructor responds to students' writing and receives positive feedback. Page 3

A student describes how he breathes fire and fantasy into lifeless writing assignments. Page 8

A severely disabled student succeeds in a standard El Camino College writing class. Page 9

One instructor laments the demise of the bluebook and the rise of the Scantron. Page 10

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A PEDAGOGICAL DEBATE

Notes From the Underground:

A Traditionalist Polemic

by MARK HAWKINS
Foothill College

As I opened the October 1989 issue of *inside english*, I little expected how much this familiar quarterly publication with its familiar awkward dimensions was going to influence my whole professional outlook—change my basic view of myself and give me a new sense of identity. What was more uncanny was that the transformation started out so unobtrusively. In fact, as I read the first articles, everything seemed perfectly normal, no different from previous issues or years: The attempt to prove the virtues of students' Free-Writing by presenting a teacher's fictional example of Free-Writing seemed typical enough in these days, and the account of a composition course based on the book *Inside Tennis*, in which the students first internally imaged a good "A" paper, seemed quite representative of recent Progressive thought. And so my reactions moved along their customary, innocent track, through the usual stages from Bemusement to Irritation to Great Irritation.

But something new and wonderful happened when I read the next article, the account of the radical teacher whose "beautiful experience" teaching inner-city youths was vitiated by his sad discovery that his students "refused to see themselves as oppressed in any way . . . even when presented with evidence to the contrary." I began to feel unusual stirrings in my consciousness, quite different from the customary fourth stage of Greater Irritation. And when I went on to read of this young teacher's difficulty dealing with students who just wanted to learn skills to get by in society rather than to "help design the course curriculum" in a "non-autocratic" way, I cracked. I felt riven by a quick spasm of trembling disorientation, all my intellectual coordinates whirling around chaotically. For a panicky moment I was unsure of my perceptions, my career, my professional identity. But an instant later I was somehow spun into the eye of the tempest and found myself in a wonderful pool of calm, warm certainty. I suddenly realized that neither I nor the world nor the teaching profession had really gone mad, that there was a clear reason for my emotional turmoil: overnight (well . . . almost overnight) I had become a Conservative.

It was, on the whole, a relief. Although thinking of myself as the academic equivalent of those crusty old men in the magazine cartoons who sit unmoving in the deep leather chairs of their club frowning sourly at the world was momentarily disconcerting (after all I was a definite Radical with an AFT sign on my door only twenty-four years

(Continued on Page 5)

Single- and Multiple-Draft Revisions: How Much Revising is Enough?

by KIM SILVEIRA WOLTERBEEK
Foothill College

Recently I have had to admit that despite the "great paradigm shift in the teaching of composition" (Vishwanadha 6), the process approach to writing is not without its problems. The most obvious problems—that multiple-draft papers often result in inflated grades and student dependency on the instructor—have easy remedies. My solution to grade inflation is to include in-class writing exams and to make the last two papers "product" papers, which do not allow for revisions but do encourage the student to work through the stages of composing on his or her own (since my students are required to submit all drafts and revisions with their final papers). And even the more complex problem of teacher dependency, which students often develop when they engage in the writing process with an instructor, is possible to solve.

While it is true that students often grow dependent on the instructor's responses to their early drafts and fail to practice the modeled techniques of "rehearsing," "drafting," and "revising" (Murray "Writing as Process" 6) on their own, I have found that by transferring the responsibility of early draft review to peer groups, I can discourage teacher-dependency while at the same time I can introduce students to a larger response group, the classroom community of writers. My experience in working with peer response groups verifies Donald Murray's belief that "The [classroom] community of writers instinctively understands that each piece of writing is trying to work its way towards a meaning [and that] the community wants to help the piece of writing find its own meaning ("Writing as Process" 15). So "instinctual" is this community response that students are often shocked to find out that professionals exchange drafts in a similar fashion. Instead of viewing this collaborative effort as remedial behavior, students come to see shared revision as a professional response to the task of composing and a satisfactory alternative to traditional instructor feedback.

Having found satisfactory solutions to inflated grades and teacher dependency (and thus having reaffirmed my commitment to process writing), I returned to the classroom this fall and began to formulate a whole new set of problem questions: At what point should a process paper be graded? If I allowed students to determine the point,

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ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES
ECCTYC

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style, The MLA Style Manual,* and *The NCTE Guide for Non-Sexist Language.* The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english.*

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson Woodruff, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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inside english accepts advertising of general interest to its readers but reserves the right not to accept an advertiser's order. Send inquiries to Frances Kurilich, *inside english* Advertising Director, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

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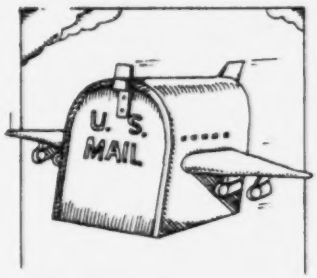
Letters



THANK YOU

I just wanted to send a note of thanks to . . . the staff of *inside english* for the lovely handling my poem received in the last issue of the magazine ["Night Class," March 1990: 7]. Though I have had poems in rather highbrow literary magazines, few publications . . . have given me as much pleasure as my poem in *inside english.* The pleasing print job and the well-chosen graphic—all so clean and meaningful—are pleasing, so pleasing to eye and mind. The whole issue I think is superlative. Thank you again for the hard work and the pleasure the magazine has given me.

LEONARD SANAZARO
City College of San Francisco

Notices

Please send announcements and information about workshops, conferences, calls for papers, and other activities of interest to the profession to "Notices" by the deadlines noted in each issue. They will be run on a space-available basis.

CALL FOR MANUSCRIPTS

LITERATURE AND LIFE.

The editors are soliciting manuscripts for an anthology entitled *How Literature Changes Lives: Eyewitness Accounts.* Essays should reflect classroom or other interactive experience, not based on critical theory alone. Discussions of pedagogical methods should be incidental to a broader purpose. Essays may treat topics such as the role of literature in building community, forming relationships, establishing vocations, intensifying alienation, charting action, precipitating crisis, embracing values, fostering empathy, shaping identity, or developing creativity.

Send queries or proposals to Margaret E. Stewart and Jonathan C. Smith, English Dept., Hanover Coll., Hanover, IN 47243.

LITERATURE AND SOCIETY SERIES.

A new Twayne Literature and Society series will focus on literary interpretations of historical events. Each volume will be a short (200-250 pages) interpretive study of the relation between a specific event, such as the Vietnam War, and what has been written about it. Texts may include novels, poems, plays, essays, and histories; the event may be a war, a social movement, a scientific or technological innovation, an epidemic, a political crisis, a trial, a piece of legislation, or a historical trend. Volumes will address the recognized classics as well as newly discovered works.

Send inquiries, manuscripts, recommendations, and proposals to Leo Marx, Program in Science, Technology, and Society, Mass. Institute of Technology, Cambridge, MA 02139, or to Liz Fowler, Editor, Twayne Publishers, 70 Lincoln St., Boston, MA 02111.

HUMANISTIC STUDIES SERIES.

Essays are sought for the Univ. of Kansas Humanities Studies series published by Peter Lang. Manuscripts of at least 200 double-spaced pages should be sent to the editor, David M. Bergeron, Hall Center for the Humanities, Univ. of Kansas, Lawrence, KS 66045.

CALL FOR PAPERS

1 JUNE 1990. PROGRAM PROPOSALS FOR THE 1991 CCCC ANNUAL CONVENTION. Boston Marriott Copley Place, Boston, MA.

Convention Theme: Times of Trial, Reorientation, and Reconsideration: A *fin de siecle* Review/Prophecy. This theme, designed to provide a context as well as a spirit for a variety of interests, intends to encourage proposals, not to limit them.

Proposals are requested in several categories: an entire session, seventy-five-minute presentations by a panel of three speakers, by two speakers with alternate views (Crosscurrents), or a roundtable of three to five panelists; an individual twenty-minute session (to be grouped with other individual presenters on a panel for a seventy-five-minute Crosscurrent Session); a Think Tank session—a seventy-five-minute working session devoted to consideration of crucial issues and intended to result in concrete proposals, statements, or resolutions; and a special-interest group session, which will meet after the last concurrent session.

For applications and further information write William W. Cook, 1991 CCCC Program Chair, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

CALL FOR NOMINATIONS

1 SEPTEMBER 1990 DEADLINE. NCTE DOUBLESPEAK AND ORWELL AWARDS.

The NCTE Committee on Public Doublespeak is seeking nominations for this year's Doublespeak Award, which goes to a glaring example of deceptive language used by an American public spokesperson. The committee needs a description of the context in which the statement occurred and a copy of the print media source (with date) in which the quote appeared. If heard on radio or television, list the program, time, place, and date.

Nominations are also sought for the Orwell Award, which honors an author, editor, or producer of a print or nonprint work that contributes to honesty and clarity in public language.

For nominations guidelines write committee chair William Lutz, English Dept., Rutgers Univ., Camden, NJ 08102.

NEW EDITOR SOUGHT FOR *COLLEGE ENGLISH*

30 OCTOBER 1990 DEADLINE.

In April 1992, the term of the present editor of *College English* will end. Interested persons should send a letter of application, vita, and one sample of published writing. Do not send books, monographs, or other materials not easily copied for the Search Committee.

Applicants need to obtain institutional support from their colleges. For information about support from NCTE call or write Cliff Maduzia, Director of Publication Services, NCTE, 1111 Kenyon Road, Urbana, IL 61801, (217) 328-3870. Application should be sent to Linda Peterson, Chair, *College English* Search Committee, NCTE.

CONFERENCES

31 MAY-3 JUNE 1990. AMERICAN LITERATURE ASSOCIATION. San Diego.

Members of the major societies devoted to American authors are forming the American Literature Association, which will sponsor an annual conference and provide Americanists with opportunities for scholarly interaction.

For information write Alfred Bendixen, English Dept., CSU Los Angeles, Los Angeles, CA 90032.

31 MAY-3 JUNE 1990. CHILDREN'S LITERATURE ASSOCIATION: WORK AND PLAY IN CHILDREN'S LITERATURE. San Diego State U.

For information write Lois R. Kuznets, English and Comp. Lit. Dept., San Diego State U., San Diego, CA 92182.

1-3 JUNE 1990. COMMENTARY AS CULTURAL ARTIFACT. UC Irvine.

For information write Univ. of California Humanities Research Institute, UCI, Irvine, CA, 92717.

21-23 JUNE 1990. FIFTH ANNUAL YOUNG RHETORICIANS' CONFERENCE. Monterey Peninsula College, Monterey Bay, CA.

The Young Rhetoricians' Conference, co-directed by Hans P. Guth and Gabriele L. Rico (San Jose State University), will feature outstanding scholars and writers leading sessions about all aspects of composition: teaching, pedagogy, students, curriculum. These sessions will include the following:
—Ed Corbett (Ohio State), Hans Guth (San Jose State), Sylvia Holladay (St. Petersburg Jr. Coll.), and Don McQuade (UC Berkeley):

(Continued on Page 8)

OVERCOMING "FEEDBACK BLOCK"
Using Audio-Cassettes in Writing Classes

by STEVE FLICK
Southwestern College

During spring semester, 1986, I realized I had been teaching for seven years. Most of my classes were composition classes; typically at Windward Community College in Hawaii, the semester for a full-timer began with 125 students in five courses. My load that year was three sections of English 100 (college composition), one section of English 10 (development writing, grammar), and English 256 (genre course in poetry and drama, sophomore level). My handwriting had deteriorated so much that

none of my students could read it, and I often had to translate it in person. Handwriting such as mine can be compared to the pressured speech of a manic depressive because I had too much to say and no time in which to say it. It seemed a waste of time to even write comments anymore.

I was also feeling overwhelmed that semester. I had developed "feedback block"; the proof of this was a stack of papers that sat on my floor for over ten days. I finally decided to try using audio tapes in giving the feedback on one particular paper during the semester to see if it would work.

The classes that had me blocked the most were the composition classes, so I started there. The students had written an autobiography, done a grammar review, and written an essay on murder. The next project was an assignment that was fairly difficult: they were asked to analyze "The Country Husband" by John Cheever. First, they read the story. Secondly, they were given a handout that broke the analysis into plot, setting, character, style, and theme. The class was divided into five groups, each of which handled one of the aspects of the story, and they wrote communal drafts, sharing their findings with the other groups, enabling them to hear what an entire analysis sounded like. We then discussed the story, and I sent them away to write their papers, with the final instruction that they were to turn in a thirty-minute cassette tape with the final draft.

The day the paper was due I collected fifty papers in the three English 100 sections. I took the papers home, curious and excited to see how this process would aid me in giving feedback while cutting the amount of time it took to grade, give comments, and respond to the writing.

I sat at home that first Sunday morning wondering what I had done to myself. I put the Realistic tape-recorder on the desk, inserted the first student's tape, retrieved the two yellow highlighters, so that the student would be able to follow my comments as I read and marked the paper, and began: "Good morning, I'm reading your paper this Sunday morning. . . . It looks good on the page, and I'm reading your thesis paragraph about the Cheever story. It has a strong, thoughtful opening sentence and effective language. You need a better transition into your second paragraph (yellow marker on the first sentence, second paragraph) . . . " and so it went for fifty papers.

Many of these papers were longer than the five-page minimum, some as long as seven pages. Normally it takes me twenty minutes to read, give written feedback, and grade a five-page paper. The cassettes took equally as long in the beginning, but as the day went on, I managed fifteen minutes a paper. As any DJ knows, one can speak over two hundred words in a minute. Consequently, the feedback is far greater on a tape than can be written. Over the course of the Sunday I saved three hours on the batch of fifty papers. At the same time, the quality of the feedback increased since five minutes of comments contained anywhere from five hundred to one thousand words of feedback. I got excited; here was my contribution to my colleagues who slaved over papers on similar Sundays.

My comments on the students' work changed: I was able to speak freely about their work. Since the negative comments weren't written, I could project some understanding, some concern into my voice in a way I can't when I write the comments. It was more fun to speak the feedback as if the student were with me; it helped me remain more human.

Hoping to show members of my department something that would make our lives easier, I devised a questionnaire. After my composition students had taken the papers and cassettes home and returned them the next class period, I gave them the following survey which they brought back two days later:

Dear Student: Please evaluate the taped feedback: 1) Take this sheet out when you listen to the tape. 2) Look at your analysis. 3) Repeat the tape at least once. 4) Think about the comments on your analysis.

1. I feel the cassette-taped feedback is:
   a) less effective b) equally effective
   b) more effective than the feedback I received via written comments. (Effective means you learned from it.)
2. Please write why you think the above answer is true.
3. Would you recommend that this form be used again?
   a) no b) neutral c) yes
4. Write a sentence or two about your answer to number three.
5. What did you like most about the taped feedback?
6. What did you like least?
7. What could be improved?
8. Was there any difficulty in finding a tape recorder and playing the tape?
9. Are you more sure of how the instructor responded and why he responded to your paper than with written feedback?
10. Were you able to find specific problems of mechanics and grammar and spelling that were referred to on the tape?
11. Were you able to find specific strengths and weaknesses in organization and content from the audio tape?
12. Please write your overall response to this experiment.

Here are some of the responses to the survey given by the students. Many of them were more in-depth and penetrating than their course evaluations. Eighty percent (40) of the students said the taped feedback was more effective. Twenty percent (10) said the taped feedback was equally effective. No one said the taped feedback was worse than the written comments.

Among students' responses to specific questions in the survey were these:

2. "Listening to a voice is much more personal. A one-to-one feeling like reading a paper together. It creates a feeling that your paper was really examined, and that time was put in grading it. It creates a better understanding. Helped me concentrate on what I needed to work on and why."

5. "The medium allows the instructor the freedom of space, time and effort to explain his comments about the paper and its strengths and weaknesses. Your tone of voice made the criticism easier to handle. "

6. "Transitions between each page sounded rough. Use better background music. The voice should be loud and clear. My family thought I was crazy cursing my typist, yelling at my ghetto blaster. My grade, but I earned it. I had to wait until I got home to hear the feedback. Organize your comments a little more so they can flow gracefully. The guilt I felt when you said it was so early in the morning. Put numbers on paper and expand on them as a reference point."

12. "When I started the assignment, I was worried about how I would ever get through this paper? I have had some high school experience with short story analysis, but I could

(Continued on Page 10)

This issue of *inside english* is dedicated to JIM CAGNACCI, the outgoing (in both senses of the word) president of the English Council of California Two-Year Colleges. During the past decade, Jim has led ECCTYC to its present position of influence in academic and political matters concerning the teaching of English in California community colleges.

Not only has Jim strengthened ECCTYC's voice in the community colleges, but he has made it a voice listened to by the California State Universities and the University of California English Councils. Through his appointment of outstanding people like Jack Gill to serve as liaison to those councils and his invitation for them to have liaisons at ECCTYC meetings, Jim has forged powerful links among the three segments of higher education in English.

In addition, through Jim's diligence and concern, ECCTYC is a respected voice listened to by the Chancellor's office, by CPEC, by the Academic Senate, and by the Intersegmental Coordinating Council. Always on top of issues, Jim would be among the first to respond to any issue important to community college English instructors. His counsel and good judgment were sought out and attended to.

Even though Jim's tenure as president is ending, his calm, reasoned voice will still be heard, for he will participate on the ECCTYC Board in his capacity of past-president. In that role, he joins three other fine people, Gertrude Fujii, Jack Gill and the late Don Snepp.

All of us who teach English owe Jim a debt of gratitude for the diligence with which he has performed his duties as president of ECCTYC. He cares deeply about the teaching of English; as president, Jim has represented us well and has helped make the English Council of California Two-Year Colleges a professional force that is respected and listened to by all.

Thank you, Jim, for ten years of dedication to our profession.

BARBARA BILSON WOODRUFF
Editor

REVISING

(Continued from Page 1)

would this freedom encourage rewriting or merely promote needless anxiety? And finally, I wondered, would indefinite rewriting result in significantly better student essays, or would the process result in a classroom of students who were collectively spinning their creative wheels?

In attempting to find answers to these questions, I decided to conduct some classroom research on the manner of portfolio evaluation in my English 110 classes. (English 110, a basic writing course, is required of all students who do not pass the Foothill College Minimum Standards Writing Test. Students may, upon partial completion of this course, be assigned a grade and units of alternate credit in English 215. Such students are required to repeat English 110 to achieve a required proficiency level.) During the fall quarter, students in both classes wrote five multiple-draft, out-of-class essays as part of their English 110 Essay Portfolios.

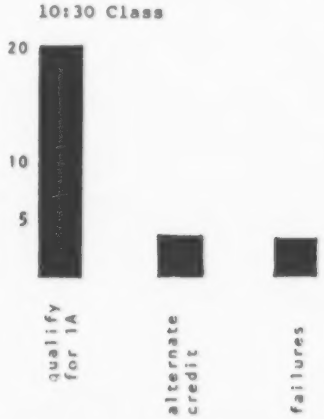
In my 10:30 section, I did not grade first submissions; instead, I reviewed the work in progress holistically, responding first to the global issues of content and structure. Later, in subsequent drafts, I addressed the local considerations—mechanical accuracy of grammar, punctuation, and spelling. When a student was satisfied with a revised essay, the essay was submitted for a letter grade.

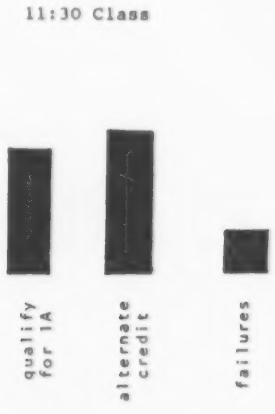
In my 11:30 section, in contrast, I graded the first submissions. Students prepared early drafts of all their papers for peer response groups, and they were encouraged to have their drafts reviewed by me or by tutors in the Writing Center, but drafts were not formally submitted for evaluation. I returned the graded papers to the students with very specific suggestions for revision. Should the students choose to rewrite, the revised grade was averaged with the original grade.

My research netted a variety of results, the most surprising having to do with my own response to the two very different grading procedures. In reading and responding to the papers of my 10:30 class, I felt comfortable confining my first draft comments to conceptual concerns. Since I knew that all of the papers would be rewritten, I didn't feel that I was wasting my time writing a remark that might be too content-specific to be applicable to the next paper a student might write. In my 11:30 class, however, I found the paper reading a much more difficult task. My evaluative-teacher voice had a way of intruding into my comments, which seemed to be, at least in part, a justification of the grade I would assign. Thus I found that my written responses to 10:30 class papers were spontaneous and intuitive, while my responses to the 11:30 class papers were more labored and mechanical. It was as if I were trying to base my remarks on some logical, fair, mathematical formula: fantastic descriptive detail divided by three comma splices minus weak conclusion equals grade.

Since I am a firm believer that students "learn to write by *writing* and *rewriting*" (Garrison 1), I was not surprised to find that student writing in my 10:30 class, where significantly more rewriting took place, showed more improvement on a whole than student writing in my 11:30 class, but what I wasn't prepared for was the tremendous discrepancy in achievement between the two classes. After the inevitable attrition of the first two weeks, both classes stabilized at twenty-eight students each. Diagnostic essays (which I administered and evaluated) measured about equal entry-level writing skills for the students in both classes. But by the end of the quarter my 10:30 students had improved measurably in their degree of writing proficiency (as measured by three in-class competency exams, again administered and graded by me) whereas students in my 11:30 class demonstrated less perceptible growth.

When final grades were computed, three students in my 10:30 class received alternate credit; three, who did not complete a portfolio, failed; and the other twenty students qualified for English 1A. In my 11:30 class, however, thirteen of the twenty-eight students received alternate credit, four students failed, and only eleven students qualified for English 1A:





Since the only variable in the two groups was the number of revisions allowed, the statistics speak overwhelmingly in favor of an open-ended revising process.

This conclusion leads to my second question: At what point should a paper be graded? My response is when the student is good and ready. By eliminating arbitrary due dates, students are forced to take responsibility for perfecting their own essays, forced to work towards an internal standard of their own determination. Allowing for unlimited revision of papers does complicate matters from the student's perspective, since it requires that he or she compose several texts simultaneously. However, I have found that this kind of creative juggling enhances rather than detracts from the composing process. More importantly, the flexible due dates allow for that necessary time away from a draft. As Peter Elbow point out, " . . . revising relies most of all upon time—more time for careful wrestling and more time in addition for setting writing aside . . . " (139). Flexible due dates make the most of a time-restricted twelve-week quarter.

Of course by allowing students the freedom to decide when a paper is ready for a grade, the instructor may be faced with a whole class of portfolios (5 papers x 28 students = 140 papers!) to be evaluated in the final week of the quarter. In my own experience, however, this proved not to be the case. My students were generally pretty good judges of their own work; they knew when enough was enough. They seemed to know intuitively that "there must be a time for the writing process to take place and time for it to end" (Murray "Teaching Writing" 14), and lucky for me, very few students waited until the close of the quarter to "end" their composing process. Student papers trickled in at a manageable rate.

Allowing the student to determine the point at which he or she was ready for a grade actually encouraged rewriting—again the statistics speak for themselves. In my 10:30 class twenty-seven students submitted their first drafts on time. Of those, all twenty-seven students did substantial revision work on their essays in response to my written and oral comments. Eleven students rewrote the essay a third time, and three of those rewrote a fourth time before submitting the final product for a grade. The quality of the final first essays (and the grades) of my 11:30 class was significantly lower. Here, of the twenty-seven who submitted essays for a grade, only ten students opted to rewrite, and those rewrites tended to be cursory responses to mechanical errors, a recopying of corrections rather than a substantial rethinking and reworking of the paper. Whether this case was in response to the grade or the defensive tone of my comments, it's hard to say, but I suspect the grade. When I asked one of the students in my 11:30 class why he hadn't rewritten a very promising paper, he replied that a "B" is good enough: "I have other classes to study for."

Allowing students to determine the point at which their papers would be graded seemed to give students a measure of control and thereby lessen their anxiety. During an anonymous, mid-quarter formative evaluation, students in the 10:30 class responded to the general question, "What helped you most with your last assignment?" with a near unanimous approval of the unlimited revision process:

> "This class was the first time I ever worked with writing after it was turned in. Being able to get feedback has helped a lot."
>
> "I believe a paper can never get worse. It will always improve with the right help."

While none of the students in my 10:30 class expressed anxiety or unhappiness with the unlimited revision process, my 11:30 students barely mentioned the benefits of revision in their formative evaluations. What they found most beneficial were not my suggestions for revision on their graded papers but, rather, the one-on-one feedback offered by the Writing Center on their early drafts.

The essays of my 10:30 class improved consistently with each rewrite, so yes, allowing for indefinite rewriting really does produce better papers. Admittedly, sometimes improvement between drafts was minimal, but at no point did I feel the process was counter-productive.

Of course my conclusions are based on a very limited response group, and in order to substantiate my results further I will have to continue my research for several more quarters. And since so much of my final grading decision is based on in-class competency exams, I would like to find some way to increase the objectivity of grading the exams, perhaps by having a colleague act as a second reader. At present I feel confident that while the process approach to writing is not without its problems, it remains one of the most productive ways of teaching the creative act of composing.

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***inside english* DEADLINES**

Manuscripts received after the deadline for a given issue will be considered for the next appropriate issue.

OCTOBER 1990 issue
Literature in the Community College
15 August 1990

DECEMBER 1990 issue
Teaching English as a Subversive Act
20 October 1990

NOTES FROM THE UNDERGROUND

(Continued from Page 1)

ago), my new definition of myself did at least give me something that had been lacking in my last few years of teaching—an intellectual position, a sense of professional identity, a voice. In short, the October 1989 issue "empowered" me.

I realized that as a man with a new position in the world, as a representative of an ancient system of belief, I had the opportunity to explain my culture to the Younger Generation which is always so hospitable to minority viewpoints, to try to explain to a new group of teachers what it was that we Conservatives sincerely believed and tried to accomplish in those old pre-Shaughnessy days. The effort is painful, chastening, and sometimes mortifying but also (I'm sure you've guessed) challenging and life-enhancing, and if any of my words awaken compassion or sympathetic curiosity among my younger colleagues, or if they kindle any frosty smiles of reminiscence in those of the older generation who remain, I shall feel amply rewarded.

First of all, Conservatism, as I remember it, is not exactly the way it has been pictured by the new Progressives. We are all familiar with the common image—the traditional teacher as fossil slowly hardening underground in the geological stratum he or she calls a career; the traditional teacher who has his or her students write their own imitation of "Once More to the Lake" and then uses an elaborate network of red ink to point out how inferior they are to E. B. White, chiefly by noting every rough spot in grammar or usage; the traditional teacher who insists that all truth is divisible into three and best expressed in five-paragraph form and is reduced to apoplectic, wattle-trembling rage by any sign of independent thinking.

This vision of the Conservative, though ancient, has maintained a flattering potency and is still used by young Progressive teachers as a rebuke to all kinds of awkward colleagues and a retort to awkward questions. Even today the threatened use of the appellation is sufficient to silence the odd teacher of any age who has suggested, let us say, that peer-led discussions usually don't get very far or has questioned the value of group reports.

Yet from my own experience the actual practice of Conservative teachers was not quite so dramatic. Our idea, you see, was that the students be given the opportunity and the framework to learn writing skills that would later be demanded of them either in the university or the job. (Of course, the Progressives view this "service" criterion as shallow and distracting from the real purposes of their composition courses, but I have been occasionally struck by the thought that asking the students themselves whether they wanted the class to concentrate on marketable skills or liberating values is the one experiment I have never heard Progressives recommend.) We defined these skills as the ability to formulate a central point which though often based on a reading assignment (sometimes of great length) involved an independent reaction to it. In addition, the students of those days were asked to support their point with specific and relevant details, using all the while a degree of standard usage sufficient to prevent misunderstanding or scorn.

Although the above may seem innocent enough to more broadminded of the younger generation and not totally different from some wings of the modern orthodoxy, candor compels me to admit that the dangerous consequence of our approach was that Conservative teachers took upon themselves the duty of judging and criticizing the students' efforts. Not only did this waste a lot of time that would otherwise be spent in facilitating, conferencing, and just generally relating to students, but it also led to criticism of the papers and sometimes to negative remarks. On several occasions back in the first years if my career, there were well-documented cases of teachers telling young writers that their efforts were unclear, incoherent, lazy, and well below the level of the class and that if they weren't prepared to work harder, they had better drop the class.

Needless to say, this type of comment often slowed down the process of positive self-imaging and core-belief building and sometimes even led to disappointment and frustration, which the instructors pretended not to notice. Of course, this all seems strange and savage to us now, but it must be remembered that these were strange and savage times, and to some extent the students (the old word for "writers") expected no better. Not only did large numbers of them survive this harrassment, but some of them actually internalized the criticism, wrote unified, closely argued papers, and occasionally—such is the power of systematic authority—professed themselves satisfied with the experience.

Of course, in any kind of tyranny the tyrants also suffer, and we old Conservatives certainly paid the price for our rigidity, missing most of the gratifications of the modern classroom—the egalitarian camaraderie, the moist mutual re-inforcement, the halting cadences of late-adolescent confessions. Teachers in those days often went on for years without hearing the phrase "beautiful experience" or, even, "This was the first English class that was really fun."

And yet I must admit that as I write these words and recall those somber, far-off days, I feel a surge of fierce, contentious nostalgia, almost a feeling of grim pride in the harsh struggles of the old rectangular classrooms. I am even tempted to try to rise from my leather arm-chair, shuffle across the room, past old Doddington—poor chap, he hasn't turned the page of his newspaper in three weeks—throw open a window, and with a trembling finger quaveringly denounce what I see below me in the bustling world of modern pedagogy.

PROCESS-CENTERED WRITING

Of course, even the deepest buried Conservative, the most Pleistocene of professors, would agree that writing is a process and that the writers, even real writers, have to proceed through drafts and false starts. The question to be argued is at what point must the direction for second or third drafts be supplied by fellow students and teachers and at what point should the writers themselves be expected to analyze and improve their own papers. Certainly they will be expected to when they write their own inquiries to insurance companies, business reports, upper-division papers, and love-letters. Most Conservatives would claim that this skill of self-criticism is so important that students had better get started practicing it right away.

On the other hand, most Progressives I know feel that their students can take two or three weeks, writing, submitting, waiting, revising, rewaiting, resubmitting, until they finally receive the glow of producing an acceptable paper. Most often, then, the idea of self-critticism and self-guided revision is left to the last paper or two. Most Conservatives feel that this is too little too late. One Progressive in my own college, unaware of either the psychological or pedagogical implications of this practice, uses the last two papers, the only self-guided papers, as a device for lowering the "inflated" grades produced by the process-oriented procedures of the beginning and middle of the quarter. (Who says today's young Progressives are too idealistic?)

PEER EVALUATION

It does indeed work wonders for class relationships, but those teachers who want something more to happen in a class will find that genuine peer-evaluation (we will discuss the less genuine variety soon enough) is a poor device for improving papers. To put it more bluntly than I would have dared before I "came out," the problem is that the vast majority of peer-evaluators don't know enough about the subject or the potentials of writing to give adequate evaluation or criticism that will actually improve the paper. (How can they suggest what is not in their minds? How can they clarify what they can't understand?) The peer-evaluations I am aware of and have occasionally tried have led to a kind of intellectual Legionaire's Disease—a glassy-eyed semi-coma produced by the endless circulation and re-circulation of stale cliches, simplistic pieties, and semi-articulate tag-phrases.

I will be told that this is snobbery, that some of these young people have experienced more genuine reality than epicene book-worms can ever find. Possibly. And though my own experience listening to groups of students talk about football or Rock is that their interchange on even these "real" subjects is as banal, unreflective, and safe as their discussion on a short-story or another student essay, I am quite willing to grant that individual students are capable of interesting and provocative thoughts.

Indeed, this is the real basis of my distrust of peer-evaluation. It shouldn't be necessary to remind my colleagues that in other aspects of life late-adolescent peer groups are not renowned for their encouragement of independence or creativity; in my experience, a student with a daring thought or even a slightly different thought is more likely to entrust the novel idea to paper and to a reasonably sympathetic if demanding traditional teacher than to risk public unorthodoxy before a group of half-known classmates of both sexes in the full glare of peer scrutiny.

PEER LED DISCUSSION

Here again the obvious problem is that genuine peer-led discussion, like genuine peer-led evaluation, doesn't really get far enough to justify the twenty-six or twenty-seven hours of class experience. The theory that a student is much more likely to remember an interesting thought if it comes up in discussion than if it is presented in lecture is true but irrelevant, at least in the large majority of peer-led discussions where nothing much from anyone actually comes up. (The

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A NIGHT SCHOOL TEACHER LOOKS AT HIS LAST CLASS

At first they were all fidgety
as people in rented tuxedos.
Their new books cracked
like ice, and they wrote
down everything I said.

Now those geometric rows
resemble the lines ants
make. Answers to questions
we all know the answers to
are accompanied by a languid
hand, the wave of someone
looking for a light cord
in a dark but familiar room.

As usual I like most of them
but this time there are two
I dream about: Mr. Hancock
who insists a pacemaker
will remind him only of the
beauty of metrics. And Ms.
Ortiz, legal secretary-to-be,
her wonderful pumps
the color of stallions' blood.

RON KOERTAGE
Pasadena City College

WRITING FOR STUDENTS OF WRITING

by HARI VISHWANADHA
Santa Monica College

"Instead of letting things happen, these decision makers [people who also succeed] take control of their situation—and they stay in control. In one respect, writing is no different from life in general: successful writers stay in control by making the right decisions" (3). John Lannon's *The Writing Process* (Scott, Foresman, 1989) gives practical advice empowering the student

writer to succeed. Useful advice, free of concepts that do not help the writer in real writing situations, from John Lannon (author of the popular *Technical Writing*) is a hallmark of this book.

From the very beginning, the writer shows a clear awareness of the purpose of and audience for the book. The book is primarily intended for the student who needs not only information about the writing process and the modes of discourse, but also reassurance and confidence. In a prose style that is at once clear and inviting, precise and informal, the writer speaks directly *with* the student:

> Maybe you're one of those writers who enter college as experts in the art of "stuffing": the stuffing expert knows how to fill pages quickly by cramming into the essay every thought . . . with minimal pain . . .
>
> Readers always expect to learn something *new and useful* from your writing; they never want filler that wastes their time. . . .
>
> You know that readers approach your topic with some prior knowledge, or old information. These readers don't need a rehash of old information. . . . But readers may need reminding about something they've ignored or forgotten (100).

The clear prose and practical information make the book a useful reference tool readily accessible to a student even outside the typical English composition class.

Avoiding the mechanical approach of some brief rhetorics and the needlessly theoretical aspects of some longer ones, the book gives the student information directly relevant to writing essays in a college environment. Section One focuses on the writing process, with special emphasis on planning and revising. Chapter 2, on planning, advises the student on shaping as well as evaluating the thesis of an essay. In addition, Lannon gives useful tips on sharpening one's awareness of the audience. Chapters 3 and 4, on drafting and revising, remind the student that effective writing involves writing ahead by continually looking back. The revision checklist proves useful in peer editing sessions (71-73). The chapters also provide examples of student drafts and final versions of essays for review and practice in editing.

In Section Two, credibility, informative value, and completeness form part of the criteria for evaluating the final product of the writing—both paragraphs as well as the whole essay. Section Three systematically reviews the various modes of discourse—description, narrative, division and classification, process-analysis, comparison and contrast, definition, argument and persuasion—that are by now immutable fixtures of the typical composition course. Each mode is clearly explained with illustrative examples and useful tips. Section Four, which presents the research paper and business correspondence, and an appendix, which covers mechanics and grammar, conclude this practical book.

In its concern for the real context of writing, the book raises the issues of purpose and tone. These topics merit only a brief though clear discussion in the book. Purpose, the *raison d'etre* of writing, is much more than being clear about what one wants to say and formulating a thesis. It is the center of energy for the writer that transforms the paper, a hard gemlike flame that magnetizes the writer and the reader. Students should be provided with examples of weak writing lacking a sense of purpose and of effective writing aglow with a burning purpose, and with pointed advice about how to trasnform the former into the latter. Students often find much academic writing soulless and bland because they miss the complex variety and richness of tone that they are used to in conversation. One effective way of captivating students and helping them to improve their writing is to include a thorough, exciting *chapter* on tone. With the help of student models and other examples, the chapter should explain in detail the magical effect that manipulating tone has on an essay and on its audience.

This book also shares with many composition textbooks and courses the lack of a solid justification for many of the modes of discourse. *Why* learn how to write a definition paper or a process-analysis essay or division and classification paper (other than to catalogue books in the library)?

(Continued on Page 9)

BOOKS FOR REVIEW

The following books are available for review. Send your request(s) by letter or postcard to Barbara Bilson Woodruff, Editor, *inside english*, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405. Reviews should be between 500 and 1000 words long, and manuscripts should be double-spaced. Provide a title for the review and include full bibliographic information, including price. Submit the completed manuscript to the above address within two months of receiving the books. Authors from California community colleges have been so identified. To avoid the appearance of bias, please do not review books by a member of your own department.

If after receiving books you decide not to write a review, please return the books to the editor so they may be distributed to others who may have also requested them.

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PRESIDENT'S PERSPECTIVE

Swan Song Reflections

This president's column will be my last for ECCTYC. By the time you receive this edition of *inside english*, the Spring Conference will be over, and there will be a newly elected president, poised to take office on 1 July 1990.

As we informed you in previous articles, there will be three officers elected: president, second vice-president, and secretary. These individuals will be elected to two-year terms of office. And I will automatically fill the position of past president, a member of the Executive Committee and of the Board of Directors. However, in late March we were informed of the unexpected resignation of Lloyd Thomas as first vice-president. Lloyd has been deeply involved in the California Literature Project since its inception, and an increase in his duties for that project

necessitated his resignation from ECCTYC. As a result, members of the Board will be electing an additional officer; however, the person nominated as first vice-president will be elected for one year only, to complete the unexpired portion of Lloyd's term.

Our current secretary, Shirley Sykes, and past president, Jack Gill are taking early retirements from their respective colleges and will be retiring from ECCTYC's Board as well. Though ECCTYC has been fortunate over the years to have had a number of outstanding persons serve on its Board, I can think of no two more devoted, capable, and dedicated than Shirley and Jack. They have set a standard of commitment and service that will not soon be met by those of us remaining on the Board or by those who will succeed us.

Not wanting to set an agenda for ECCTYC for the coming academic year but content to leave that task to my successor as president, I thought it might be interesting to review a little of the history of the ECCTYC board, specifically in reference to the individuals who have served as officers. There have been three presidents to date, two men and one woman. As vice-president (now first vice-president), four individuals have held office: two women and two men; as second vice-president, our newest office, created only two years ago, we have had one woman. Two men and one woman have served as secretary, and two men and two women have held the post of treasurer. Though we have not deliberately sought a North-South balance, the officers have always represented such a mixture.

I was not one of the founding members of ECCTYC; in fact, I did not join the Board until the early '70s when I arrived as a director for Region II. I became vice-president in 1978 and president in 1980, the post I have held for the entire decade. The years as president have been exciting and rewarding, and I thank my colleagues

for their constant support that allowed me so many terms of office and allowed me to survive those terms nearly unscathed. As we enter the '90s, it is certainly time to turn to new leadership. I look forward to being "retired" to the post of past president and to having the opportunity to support ECCTYC's new president to the same degree that I was always supported by my fellow officers and directors.

When I think back over the almost twenty years I have been associated with ECCTYC, names of many of the great educators I had the pleasure of serving with immediately come to mind. I remember Don Snepp and Gertrude Fujii, the first two presidents; I remember Genevieve Meyer, Pat Barney, John Coates, Julie Hatoff, Jo Ray McCuen, Pat McGrath, Marlene Griffith, the late Bob Mognis, Mike Seeley, Ann Clutinger, Rob Archer, Sister Joseph Adele Edwards, Bert Woodruff, and countless others; and most certainly, I remember our current officers and directors with whom I am currently privileged to serve. There are continuously new faces on the Board, but the spirit and the dedication never change. English departments throughout the State have been well-represented by the ECCTYC directors; that commitment to the membership will, I know, continue under the leadership of a new president.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

The Rocky Road to Reform

by GORDON TAYLOR
Yuba College

The Spring has produced its usual crop of debatable issues, most of them important in one way or another. From among a huge number, here are a few; some affect us teachers more directly than others: 1) the transfer curriculum, 2) disciplines and basic skills, 3) shared governance and the merger of the California Association of Community Colleges (CACC) with various managers' associations, and 4) crucial bills in the legislature and propositions on the June ballot. The Academic Senate (AS) for the California Community Colleges (CCs), at its Spring meeting on 6-8 April, took up all these, along with a number of others, and passed the appropriate number of resolutions.

TRANSFER CURRICULUM

The "General Education Transfer Curriculum" (GETC) is finally being settled, probably. The Senate of the California State University has adopted it, and the University of California's will vote on it in May. The BOARS (Board of Admissions and Relations with Schools) and UCEP (University Committee on Educational Policy) committees of UC's Academic Senate have both approved the GETC, and so, presumably, the full Senate will approve. It is, generally, as follows:

- English Communication:
  - — English Composition - 1 course
  - — Critical Thinking/Writing - 1 course. English Composition is prerequisite to this course, which must include a substantial amount of writing.
  - — Oral Communication - 1 course; not required by UC.
- Mathematics/Quantitative Reasoning - 1 course
- Arts and Humanities - 3 courses (at least one in each)
- Social and Behavioral Sciences - 3 courses in at least two disciplines
- Physical and Biological Sciences - 2 courses, one in each, and one must include a laboratory.
- Language Other than English: Proficiency equivalent to two years of high school study (not required by CSU).

This project has taken roughly over two years. One of the major hitches was the disagreement between UC and

CSU on the writing requirement. UC insisted on a second course in composition, and CSU insisted on a course in critical thinking following the initial comp course. After some digging, our own Senate resolved the dispute by demonstrating that almost all the CCs were using the same course to satisfy UC's second semester writing requirement and CSU's demand for crit-think. This discovery seemed to calm both sides who were willing to accept the arrangement so long, UC said, as the second course has a good deal of writing in it. Oddly enough, though, the GETC does not replace any previous set of general ed courses required by any university or college or major department. Instead of about 50 cores, there are now approximately 51. This one, however, will guarantee to a CC student that he will have met the basic, general educational, transfer requirements. There will still be certain requirements for specific majors at specific schools especially if a student decides to major in what is called a high unit major, *e.g.* engineering, and some science majors. The GETC will, for example, allow a student to enter Berkeley's College of Letters and Sciences, but UC and CSU each still has requirements of its own that students may choose to follow.

DISCIPLINES

Disciplines, another issue of great moment, establish the categories within which people may teach. Unless you fit into one, you cannot teach, and it is the business of the Academic Senate to define them and of the CC's Board of Governors (BOG) to accept them. The major work has been done, and the lists have been published. The list has been called a "living document," which means that things can be changed. To date there are approximnately 53 on the list that require the Master's Degree and 132 for "which a Master's degree is not generally expected or available." The Senate, at its Spring Conference, debated changes and additions (no deletions) to the lists. It appears that a new group has been added to the faculty of the CCs: something called Non-credit Faculty. Not yet having had the privilege of viewing this phenomenon, I am not prepared to say whether this is a recent mutation or not. The term, in reality, seems

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ADVANCED COMP

What Can You Say About Chocolate-Covered Manhole Covers?

by PAUL OSZE
College of San Mateo

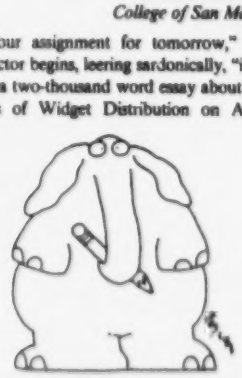
Paul Osze wrote "Chocolate-Covered Manhole Covers" as his first assignment in Advanced Composition at College of San Mateo. The assignment, developed by my colleague and co-author Dr. Roberta Reynolds, asks students to look carefully at what they do when they're faced with required writing: "What happens when you know that you have to write? How do you respond emotionally, intellectually, and physically? What do you do? How do you do it? When and where?"

Writing about their own composing processes helps students to see that in at least some ways they already behave much like the writers whose work we study in the class. The assignment also points up two sharp differences: beginners seldom seek criticism from other writers; beginners do little if any revision. One of the features of our classes, then, is the writers' workshop, followed by revisions, conferences with the instructor, and, if necessary, further revisions.

Our ideas appear in our advanced comp textbook, Before the Bottom Line, *to be published by Harper & Row in 1991.*

JAMES K. BELL
College of San Mateo

"Your assignment for tomorrow," the instructor begins, leering sardonically, "is to write a two-thousand word essay about the effects of Widget Distribution on Anti-



Machiavellian Utopian Republicanism!" He throw back his head and laughs maniacally, spraying spittle over my notebook. The smarter students don't collapse into weeping masses of hysteria. They know by the way he's drooling and wringing his hands in anticipation that that's just what the instructor wants. I can tell by the look on his face that the person next to me is fantasizing about what it would feel like to thrust his ballpoint pen deep into the teacher's soft, warped brain. Another is wondering aloud where she might acquire some ink-soluble nerve toxin, or some other equally deadly literary device.

But while they are squirming in ecstacy with thoughts of revenge, I'm already trying to come up with a catchy title. I see this assignment, and all other required writing, as a personal challenge to my imagination and creativity, and I accept it gladly. For if it were not for such requirements, I might never write anything at all, and my life would be utterly dull and pointless. Writing might be hard, but that doesn't mean it can't be fun.

I always begin with a title. The title of a paper is its most important feature, because no matter how well written or original a paper may be, it will fall flat if it has a dull title. After all, you can't start the engine if the battery is dead. The instructor has just spent eight hours reading a cubic foot of students' papers, all on the same topic. He is on his seventh pot of coffee. He does not remember his name, much less the name of the student whose paper he had just finished reading. His comments are illegible because he can no longer feel his hand. He is beginning to hallucinate. Reaching up to take the next paper off the stack, he wonders for the umpteenth time what ever made him want to be a teacher instead of something more rewarding, like a gynecologist. He focuses bloodshot eyes on the title, half expecting yet another variation of the theme "Why I Think My Parents Should Be Shot." Instead, he read the title: "Chocolate-Covered Manhole Covers." He reads it again, not believing his eyes. He takes out his roll book and checks that the student who wrote it is actually in his class. He pours a fresh cup of coffee and sits back to read the paper and find out what the hell is going on.

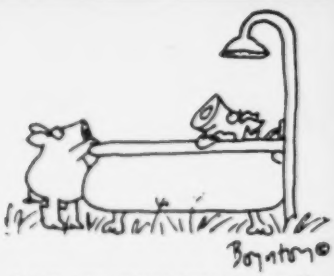
This is what a good title should do: get the reader's attention. If it can be tied in with the actual subject of the essay, no matter how abstractly, so much the better. Its significance can always be explained in the last line, if necessary, or it can be left to the reader to figure it out for himself. The important thing is to have fun making it up.

It is also important to find a unique perspective on the subject. I do this through what I call the Power of Positive Procrastination. I never write any of my thoughts down; it takes too long and seems too much like work. I'll compose, consider, and discard a dozen ideas in my head in the same amount of time it would take me to write down just one of them. I generally like to Positively Procrastinate in twenty-minute bursts, though in actuality I do it whenever there is nothing else to occupy my attention, like when I'm commuting or watching television. It also helps to keep moving. Sometimes I can come up with a new perspective simply by being someplace different than I was when I last thought about it. Pacing helps. So does wandering aimlessly. If all else fails, I can always lock myself in a dark bathroom or closet — this is certain to generate a new perspective on things.

Once I've chosen a perspective, all that's left is to make it interesting. This is often easier than it may seem. Even for the most stultifyingly dull topic, a simple change of format can do wonders. For example, I once had to write a paper addressing the concept that an unexamined life is not worth living. This would normally require an unhealthy amount of boring philosophical introspection. So I turned the whole thing around; instead of being introspective, I was objective. To make it interesting, I wrote it as a dialogue between two non-humans — an old dragon complaining about human beings to his grandson. I enjoyed myself immensely writing the introduction, which set up the situation and gave some background on the characters. It had nothing to do with the topic at hand but was very entertaining. Even though the arguments I used in the discussion were really nothing new, the uniqueness and charm of the characters made them seem more interesting and entertaining.

After I've composed and refined the ideas I want to use, I'll sit down and crank out a single proofread draft, usually the day before the paper is due. Motivation is important, and nothing is more motivating than starting something at the last minute. This may not be the best method of writing, but it works for me.

Now, what have chocolate-covered manhole covers got to do with all this? Quite



"NOT THE USUAL HOGWASH!"

simply, a chocolate-covered manhole cover is the perfect symbol of a good essay. The manhole cover represents the topic: it is heavy, has substance, and is generally quite dull. The chocolate represents the writer's style: it is rich, tastes good, and stimulates the brain. Too much chocolate gives the reader a stomach ache and too little lets him break his teeth on an old manhole cover. The fun of writing is in finding the right balance of chocolate versus iron: of style versus substance.

Paul Osze is a twenty-one-year-old student at the College of San Mateo. He previously attended the University of California for two years, until he was dismissed for being just a bit too strange. He's majoring in Computer Science, and his hobbies include science fiction (both reading it and writing it), satire, quantum philosophy, paraphysics, and dragons. He makes his own shoes and has a chocolate-covered manhole cover mounted over his computer.

NOTICES

(Continued from Page 2)

"The Range of Excellence in Student Writing."

—Paul Hunter (North Lake Coll.), Richard Haswell (Washington State), Glynda Hall (UC Berkeley), and Mary Deming and Sheryll Gowen (Georgia State): "Getting Close to Our Students: Useful Research in Basic Writing."

—Nicole Hoffman (UC San Diego) and Martha Townsend (Arizona State): "Women Writers/Women Writing in Composition Classes."

—Jonathan Lovell and Charlene Delfino (Co-Directors, San Jose Writing Project) and Sarah Friedman (Center for the Study of Writing, UC Berkeley): "Voices from the Lowest Track."

Conference fees: $35 for full-time faculty; $15 for part-time faculty; no charge for students. United and American Air Lines fly directly to Monterey airport, and reasonable

accommodations are available at the many hotels and motels in the area, including the "informal conference headquarters"—San Carlos Inn (408-649-6332).

For more information contact Hans Guth or Gabriele Rico, English Department, San Jose State University, One Washington Square, San Jose, CA 95192-0090, (408) 924-4448 or 924-4436.

11-14 JULY 1990. NINTH ANNUAL PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION. Pennsylvania State University.

The conference will feature plenary sessions, concurrent sessions, and roundtable discussions focusing on writing pedagogy. In addition, three special sessions will be offered: New Ideas for Classroom Writing, directed by Walter Beale (U. of No. Carolina, Greensboro), John Trimbur (Worcester Poly. Institute), and Lee Odell (Rensselaer Poly. Institute), will concentrate on classroom tactics; Think Tank on Research will address issues of research with Linda Flower (Carnegie Mellon U.), Lester Faigley (U. of Texas, Austin), and Winifred Horner (Texas Christian U.); Computers in Writing will consider the uses of computers to improve both writing and writing instruction.

Conference fee: $90 (includes registration, materials and three social events). Housing and transportation are additional.

For further program information write John Harwood, 117 Burrowes Building, The Pennsylvania State U., University Park, PA 16802. For registration write Chuck Herd, 409 Keller Conference Center, The Pennsylvania State U., University Park, PA 16802.

19-21 OCTOBER 1990. APPROACHES TO BIOGRAPHY: CHALLENGES FROM CRITICAL THEORY. University of Southern California.

For information write John Whalen-Bridge, English Dept., USC, Los Angeles, CA 90089-0354.

SPECIAL-NEEDS STUDENTS
Enriching the Teacher and the Class

by MARILYN W. ANDERSON
El Camino College

On 5 September 1989, I entered my crowded classroom at El Camino College to address my English B developmental writing class. Seated in a wheelchair at the front left side of the room was a disabled student. Her legs were strapped down with velcro strips, her arms never moved from supporting trays on either side of the chair, and her head tilted to one side.

Taking roll that day, I tried not to stare, but nevertheless I felt compelled to know the degree of this student's physical impairment. Simultaneously, I detected a similar curiosity in my students. When Yolanda's name was called, all of us were made painfully aware of the physical effort required of her to respond with just a one-syllable answer. By the end of the first class, I knew that she possessed little ability to move voluntarily any portion of her body except her head, that the effort of speech was accompanied by involuntary jerks of her legs (hence the straps?), and that her speech itself might prove impossible for me to understand. When the first class ended, Yolanda remained to tell me that a helper would be accompanying her to the next class meeting and to ask me to please put her syllabus in her backpack. I did this, held the door open for her, watched her manipulate the motorized wheelchair out of the room, and listened, nonplussed, as the sound of the motor faded down the corridor.

Alone in my empty classroom, I considered two possibilities for the class: The strong probability, as I saw it that day, was that I would never see Yolanda again. I had taught handicapped students before, but none in my experience had come close to Yolanda's level of impairment. Of these, while a few remained and succesfully completed the class, most came only to the first two or three classes. I had noted that Yolanda could not write, open a book, or turn pages, and I did not hold much faith in the helper, since he/she had not accompanied her to her first class. I assumed that once abandoned by this helper she would not have the ability to continue. While this thought saddened me, in a strange way it was less threatening than the possibility that Yolanda would have the strength, physically and emotionally, to continue with class and that her presence would either intimidate classmates or require much more individual attention from me than I could afford to give in a developmental class of thirty-five students.

It is because the real scenario had nothing in common with the first two possibilities that I am writing about it today. The actual unfolding of events disproves the "only-in-the-movies" happy ending.

Yolanda was wheeled into the classroom the next class meeting by her Instructional Aide, Daniel Weil, a wonderfully cordial, gentle, intelligent man from the Special Resources Center of the college, who accompanied Yolanda for the remainder of the term. Working with the two of them, I had no real precedent for adjusting to Yolanda's special situation; however, I did have, right from the beginning, a sure knowledge that both she and Daniel were very dedicated individuals.

On Tuesdays the class corrected grammar homework together as a group, and I called on Yolanda to respond orally just as I did with other class members. Many times she had to repeat these responses, and at some point, perhaps several weeks into the semester, I became aware that when I would not pick up on her response the first time, other students would be listening so attentively that one of them would call out the word or phrase, not in a condescending manner but in a way that evidenced support of Yolanda. We would often take short quizzes on the material we had just covered, and Yolanda and Daniel would disappear into the corridor so that he could read the questions aloud to her, decipher her responses, and record them on the test paper. They would return to the classroom for the lecture/discussion on the new material. At the end of this Tuesday session, I always gave Yolanda her writing assignment for the following class meeting. While the other students wrote both rough and final drafts in Thursday's lab, Yolanda, of necessity, typed her drafts elsewhere on the word processor and turned in a finished draft for comment.

On Thursdays, the day a tutor and I conferred with students individually on their drafts, Yolanda was usually the first to sign up to be seen. She would wheel herself over to my desk, Daniel would station himself between us with pencil and paper poised, and the three of us would go over her rough draft. Right from the start, Yolanda's essays displayed a coherence, support, and quality of thought well above the developmental level of the class. In contrast, her mechanics were not as strong, and although she seemed eager for me to "red pencil" her errors, I was reluctant to ask her to re-write the entire essay. This hesitancy stemmed from two factors: first, it was difficult for me to tell, because of Yolanda's unique typing technique, which errors on her draft were simply "typos" and which were grammatical; second, I suspected that each essay involved a considerable amount of time and effort on her part.

My curiosity got the better of me, and after making some corrections on a very detailed descriptive essay of Yolanda's, I asked her how long it had taken her to type the draft. When she responded that it had taken about eight hours, I was convinced I had misheard her. Overcome with curiosity, I needed to see *how* she did this work, so I queried Daniel and discovered that Yolanda used the Apple 2E computer with a Scan-Writer and a joystick attached to her wheelchair. She manipulated the computer keyboard with her chin by using this joystick or "whiskey." Still unable to visualize this, I asked her to write about the process in an essay: "Unfortunately at this time I am unable to carry my computer with me, because the holder of the Scan-Writer is broken . . . Nevertheless, the computer is better than a typewriter if I have to correct a paper. I do not need to rewrite the entire document . . . I only need to push control S and it finds the word that I spell correctly. It takes me longer than the average person to type a letter or an assignment since I am only able to type one letter at a time. But I enjoy every moment of it."

I met Daniel and Yolanda at the Special Resources Center to see how this typewriter worked. (The SRC provides special assistance for the health-impaired, visually impaired, and learning disabled students.) After a short wait I was able to enter Yolanda's world; I was shown the special computer by two of her assistants, and I was astounded at how much more complicated the writing of a few words was than I had dreamed. I can only imagine what it must feel like to have thoughts, ideas, inspirations racing through one's brain, to have to search through five columns of letters, come to the right horizontal line, then make contact with the joystick so that one letter is typed, only to repeat the whole process if one hits the incorrect letter.

The weeks have slipped by. Yolanda has written some wonderful essays, including a very informative one on her background. She describes the cerebral palsy she has had from birth, her first joyful encounter at the age of four with another physically disabled student.

We are now four weeks from finals, and Daniel, Yolanda, and I have agreed that Yolanda will take the final grammar test orally with Daniel recording her verbal responses on the scantron answer sheet. She will type her final essay on her computer, and, as with all her other essays, I am very excited to read it.

The semester will be over soon, and when I think of what I've been able to learn from Yolanda, I feel like a grateful, humbled student. She and Daniel and the people at the Special Resources Center have taught me a great deal about special education. But Yolanda has taught me and my entire class something even more invaluable; several students have written of her in their journals. One reveals, "I felt very motivated from her presence. I thought, if she can challenge this class in her physical condition, so can I. Furthermore, I felt very good about El Camino College for standing by the American Pledge — liberty and justice for all."

Yolanda has taken the hand that life has dealt her, and she is playing that hand with unflinching courage. She has taught us how to dare, and for that I thank her.

Marilyn Anderson has taught English at El Camino College for five years and currently teaches English at El Camino College and L.A. Harbor College.

REVIEWS

(Continued from Page 6)

Students should be encouraged to see clearly that these assignments are much more than academic finger exercises—they represent modes of thinking that can help us to understand the world around us and to communicate to other human beings. While the book, on the whole, is clearly organized, the reader misses vital, organic links among the various modes of discourse. Students should see the crescendo of rhetorical skills that culminates in argument and persuasion. English composition courses are not a series of assembly-line operations, despite the confirmed beliefs of numerous frustrated students. The courses have a vitality, a harmony, and a purpose.

WORKS CITED

Lannon, John M. *The Writing Process. A Concise Rhetoric.* Third Edition. Glenview, Ill.: Scott, Foresman and Co., 1989. 519+ pages. $13.50.

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IN OTHER WORDS . . .
But the Pencil is Mightier Than the Pen

By JACK QUINTERO
Palomar College

"What's a bluebook?"

She asked this question in response to the directions I was giving for the final examination in English 2, Introduction to Literature, a course never taken by those students in their first semester at Palomar College College and rarely before their third. Startled by her question and beginning to feel more out of touch than I usually do, I decided to follow up on her lead. Clearly, something important had just come up.

What happened in the next few minutes of class prompted me to write this note to *inside english*. I asked my class of thirty-two literature students a series of questions and recorded their answers.

— How many of you do not know what a bluebook is? Eight students raised their hands.

— How many of you have never used a bluebook in a final examination here at Palomar outside of an English class? Twenty-two hands went up.

— How many of you do not know what a Scantron sheet is? No hands at all.

— How many of you have never taken a Scantron test here? No hands.

— How many of you have taken at least five Scantron tests? All thirty-two hands went up.

— How many of you have written what might be called a "major" paper for a course, one that runs four pages or more and counts for a pretty big chunk of your course grade? Seven of the thirty-two students raised their hands.

I realize that I didn't produce any real scientific data by way of my impromptu poll, but I don't want to talk about evidence in this paper anyway: I want to talk about impressions, as we all so often do when impeccable data are not available. My students' responses concretized a problem that a good number of us English teachers ignore, not because we are stupid or malicious, but because we are a little nervous or a little scared. And for once, the problem does not lie in my students, in my shortfall of knowledge, or in my meager bag of innovative gewgaws.

The problem is one of morale, my morale as an English teacher who spends most of his time teaching writing. Moments like the one I described above make me feel as if I am radically out of step for doing what I do, perhaps like a physics teacher stubbornly clinging to the phlogiston theory of combustion, an alchemist plying his trade in a time of cold fusion—in short, an English teacher in an age of #2 Ticonderogas and two dimensional bubbles.

What do I tell my students when they ask me why they must learn to write clearly and effectively? I used to tell them that they would need this essential skill to succeed in their other courses right here at Palomar. I don't say that so much anymore, hardly at all. Then I started telling them that they would need this skill as they pursued courses in their major when they transferred. I still tell them that, although not with the old conviction.

What I tell them now is that the world outside school makes no use whatsoever of Scantrons; never will they be promoted because they "picked one." They might be promoted, though, if they use language well, if they are clear, confident speakers and writers. That approach makes some sense to them; the others don't.

When my morale flags, when I realize that Writing Across the Curriculum movements have resulted only in minimal change —and that fleeting—I remain certain of one thing: no Scantron test in the world could tell me just how successfully my students, the ones polled above, engaged Shakespeare's *Othello* during the three weeks we spent on it. They must tell me that themselves, in their own words, with their own voice, and to do so they must be able to use the English language reasonably well.

I suspect, too, that such is the case in many other disciplines; I suspect that there is much about history, psychology, sociology, even physics and math, that Scantrons can't measure—much that should be said in the students' own words with a pen, not with a pencil and on a piece of paper, not in a bubble.

When that time returns—for it was here once—it will bring with it the solution to my problem. When language skills are again important, when good reading of challenging texts and clear expression of well-considered ideas are again both the means to and the goal of higher education, my morale problem will be over.

On the other hand, maybe I'm just caviling because I can't figure out a way to use Scantrons in my English classes.

Jack Quintero has been teaching at Palomar College for twenty-five years. Having received an MA in English from UC Santa Barbara, an MA in linguistics from San Diego State, and an ABD in linguistics from UC San Diego, he teaches the full range of English courses as well as courses in linguistics.

AUDIO-CASSETTES

(Continued from Page 3)

never see all the things I was supposed to see. I put more effort into this paper than any other so far, and I soon found I had so many notes, I wondered how I would get them all in the paper. The outline made it easy to format the paper.

The audio response to my efforts clearly expressed your understanding and appreciation of my efforts and time spent. The tape gave you the freedom from worry about space and clarity in your handwriting. I had no questions about what you meant in any of your comments. The audio response is more effective. I was happy hearing the tape because I could clearly hear your own feelings in the responses."

When I read through their responses, I was struck with their sincere desire for feedback and criticism; at the same time, they seem terrified to hear some of it. Evidently, the tape helped with that process of their ability to "hear" the feedback. This experiment and its evaluation served to keep the lines of communication open between me and these English 100 sections.

More than that, in a time when many English instructors are suffering from burnout, audio tapes are an excellent way to speed up giving students feedback and at the same time to improve the quality of that feedback. My colleagues often get stuck because they will not avail themselves of the simplest technological devices; this is out of some compulsion or fear of breaking tradition. Meanwhile, the stack of papers continues to grow and Sunday looms like a massive paper albatross in the study of the English teacher. I was surprised that I did not begin using tapes sooner because they combine the best aspects of feedback: the focus achieved by being alone with the paper away from the student and the personal touch achieved by using the voice to convey the strengths and weaknesses as one does during a conference. I believe using the audio tapes will enhance the dialogue between a teacher and his or her students, and it will speed up the growth of young writers who oftentimes ignore or rebel against the written comments that take so long to make.

Steve Flick is currently teaching at Bonita Country Day School in Bonita, California (13 miles south of San Diego, California), and Southwestern Community College in Chula Vista. He has also taught at University of California at San Diego, Windward Community College, University of Hawaii, and Humboldt State University. He has written a composition book called Formats in Writing *and a novel,* The University of Waikiki.

SACRAMENTO SCENE

(Continued from Page 7)

to refer to those people who would teach non-credit courses, and the Senate did attempt to define disciplines related to these courses.

Basic skills, as a discipline, is now at issue and was debated in a breakout session at the conference. The debaters did not intend to settle at the meeting as there are many aspects to view it from and at present no belvedere that permits a panoramic view. The members of the panel were alternately in favor of a separate discipline and not in favor of a separate discipline. Should the teachers have nothing more than a general secondary? (Anybody can teach mathematics, right?) Or should they have the same qualifications as for the discipline of mathematics? as for reading? as for writing? as for study skills?

SHARED GOVERNANCE

On the rocky road to shared governance, we should not be terribly surprised if managers resist giving up any of their power to the faculty. A distinct move is underway to effectively negate the provisions of shared governance in AB 1725. In the document "Principles of Responsibilities" the Chancellor's staff recommends several things that directly undercut shared governance. One suggestion is that

regulations from the BOG go directly to the local Boards of Trustees and bypass local Academic Senates. Another would allow the BOG to restrict our gains in other ways: the Academic Senate, for example, would no longer determine the minimum qualifications to determine who gets to teach. And this was one of the major achievements of AB 1725. This document seems to have the support of the Chancellor who, as I understand my sources, is also being pressured by other managerial groups. The Chancellor, in attempting a compromise, has watered down many of the faculty's gains: he has allowed a one year exemption from the 50 percent law of the program improvement funds, postponed the minimum qualifications for teachers of non-credit programs, and decided not to implement the proposal to strengthen local Academic Senates. One might wonder what kind of compromise this is. In a compromise, both parties give up something. The faculty seems to be giving up something that it had not yet received, and whatever the managers gave up in the compromise is not made clear. But, then, such is the way of political bodies.

On the other hand, (and such is the way of political bodies), also out of the Chancellor's Office comes a document on the strengthening of Academic Senates proposing some revisions to the existing regulations in Title V. According to the proposal, "Subchapter 2, ACADEMIC SENATES," Section 53200 should be amended to read that the Academic Senate's "primary function is, as the representative of the faculty, to make recommendations to the administration of a college and to the governing board of a district with respect to academic and professional matters." "Academic and professional matters" means developing and implementing policies and establishing and otherwise dealing with such matters as curriculum, prerequisites, placing courses within disciplines, requirements for degrees and certificates and grading policies, educational programs, the preparation and success of students; governance structures of the district and college as related to faculty roles, the faculty's roles in accreditation, self-studies, and annual reports, and policies for the professional activities to develop the faculty.

According to the same proposal, Section 53200 of Title V should be further amended to say that

> The governing board of a district shall adopt procedures for responding to recommendations of the academic senate that incorporate the following:
>
> (1) In instances where the governing board elects to rely primarily upon the advice and judgment of the academic senate, the recommendations of the senate will normally be accepted, and only in exceptional circumstances and for compelling reasons will the recommendations not be accepted. If a recommendation is not accepted, the governing board or its designee, upon request of the academic senate, shall promptly communicate its reasons in writing to the academic senate.

There are three similar items that, in the end, could give local Senates a fair share in the governance of their local college and district. These revisions are a distinct step forward; it then remains to the local senates to make sure that their local boards recognize the Senates and elect to rely primarily upon them.

At the local level as well, shared governance seems to be on a rather rocky road to fruition (if fruition can be said to be at the end of a rocky road). Several people profess neither to be sure what *shared governance* means nor how governance should be shared. Its meaning, however, should be quite clear: sharing the authority to make the decisions that give any college or district its directions. I suspect that the confusion, or professed confusion, comes mainly from those who do not want to give up an of their authority and, possibly, from those who suddenly demand too much.

BILLS IN THE LEGISLATURE AND PROPOSITIONS ON THE JUNE BALLOT

Two bills are worth our consideration and support although by the time you read this they may have already met their fate in the Legislature:

—AB 462 (Hayden) and a companion bill, SB 507 (Hart) are important, some say the most important, pieces of legislation for the CCs this year. AB 462 would reform the Master Plan for Higher Education according to the findings and recommendations of the various commissions and legislative committees whose extensive studies were published in the document "California Faces California's Future." SB 507 is an implementation bill and deals specifically with transferring students from the CCs to the UC and is one of the CC Chancellor's highest priorities. It mandates that UC maintain a ratio of 40 percent lower division students to 60 percent upper division, which would increase the space available for students transferring from the CCs. Students would also be able to sign a contract with a UC school that would guarantee that student space when the time came. UC, however, does not like these bills and is fighting to water them down. The CCs need to lobby their respective legislators and the Governor to make sure that these bills pass. Equally important is an attempt to get the second $70 million that will trigger the second phase of AB 1725; this money will have to be included in what is called the May Revise of the proposed budget for the new fiscal year. If these issues have not been concluded by the time you read this, then you must make contact with the appropriate figures in Sacramento. See your local Adacemic Senators for information on how to do so.

—AB 3707 (Campbell) says that no CC student would be required to take a course or follow a program solely on the basis of an assessment instrument (generally known as a placement test) and that the faculty would not be able to require co- or pre-requisite courses.

FOR J.

ON HIS THIRTEENTH BIRTHDAY

The bones.
Suddenly my hands are huge,
Grown powerful in all these days
of kneading bread and my husband's back
. . . too big for this child's shoulders.

He *is* a child — poised in front of an open refrigerator
scavenging like a raptor from the skies above,
and I, growing older by the minute,
musing over his heightened shoulder
at the yellowing cartoons magnetic on the door.

I thought he was gone: the child. I thought
some broody adolescent, a storm in all directions,
was roosting in irritability in my house
while I mutter about in my feathers,
clucking and fussing.

I was wrong. Under my hand,
that shoulder is winged in fragility like a maple seed,
like the thin bones of a flying squirrel;
more comically assembled than a grasshopper;
greener; easier to pulverize.

I am stunned to silence
by the smallness of it.
My fingers remember it all day, and remember to loosen.

MARGARET J. GERARD

Two propositions, 108 and 111, are measures to raise the so called Gann Limit, which limits the amount of money the State can spend. It was also intended to limit the amount that can be raised by taxes, but sometimes, as happened a year or two ago, revenues do increase, and the State cannot spend the extra money. These propositions would change the limit on State's appropriations from one based on inflation to one based on economic growth and indexing the changes to personal income rather than to the cost of living. Both of these are extremely important for the future of education in California. The schools need more money than they are getting, and without the possibility of larger appropriations they will not get it. The Gann Limit stands in the way.

NOTES FROM THE UNDERGROUND

(Continued from Page 5)

October issue presents a vivid example of this truth.)

But most Progressives do not, in fact, believe in either pure peer-discussion or pure peer-evaluation. They believe not in renouncing authority but in hiding it. (Those few young teachers who do claim to be mere facilitators should be regarded with the same distrust with which we used to regard those administrators who also claimed to be mere facilitators.) A colleague recently said to me, "I don't start the discussion with an obvious topic or approach, but I let it drift freely for a while and then slowly guide it in the right direction."

In one sense this approach is quite practical: it often produces a solid class in which only the first minutes are wasted. But I think there are ethical difficulties here. Is the direction of the discussion genuinely open or is it not? If the former, it faces the limits of pure peer-discussion; if the latter, why hide the goal? One casualty of this disingenuousness is the student who, unaware of the hidden agenda or the eventual path the discussion is to take, gives a "wrong" intelligent answer which must be deflected or ignored, often at psychological cost. Nor do these Pragmatic Progressives realize how much their practice controverts their own theory. If in the actual classroom they do not accept the practice of pure peer-discussion, why do so many hold on to so much of its rhetoric? If they in fact do believe that their own ideas on what the students should learn from an essay or a sample paper are valid enough to impose on a class, why not admit it openly? (My questions, I'm afraid, are transparently rhetorical; we all know the real answers.)

STUDENT RELATIONS

Conservatives believe that community college students are not children, and they are especially not *our* children. (Most Progressives who chat blithely about "my kids" are not aware of how much this patronizing phrase reveals about their own proprietory assumptions and emotional needs.) Conservatives do not pretend to be inhumanly objective; they accept and enjoy the relationship between student and teacher, but they do have a different concept of what the relationship should be. The difference can best be seen by examining two issues: self-confidence—the classroom as a supportive environment—and amusement—the classroom as a fun place.

Even the more Cambrian of Conservatives recognize that success is often connected to self-confidence. But they also believe that respect, approval, and, on rare occasions, perhaps even love must be based on accomplishment and special qualities. To praise someone merely for being alive and sitting in the classroom is condescending and ultimately depersonalizing, just as to love everyone is to deprive the very word of its meaning.

At this point I may be told that I am creating a false dichotomy among teachers, most of whom would not fit in the crude Conservative-Progreessive contrast; or it might be urged that I have created a false, unfair, positively insulting caricature of a

mythical young teacher, a fantasy creature arising from my own defensive paranoia. Admittedly, none of my own younger colleagues *completely* fit the pattern I have drawn. Most of my evidence comes from journals such as *inside english*, and from composition conferences; it may well be that these do not reflect what the balanced young teachers are doing statewide. Nevertheless I invite readers (and this is crucial to my purpose in the whole essay) to check their own perceptions of what has recently been written and said about composition in general and about self-confidence in particular. I think they will agree that although common sense would presuppose a balanced, reciprocal pattern between confidence and accomplishment, Progressives in print and in conferences are much more eager to talk about praise and support and acceptance—often in ways that are gushing and indiscriminate—than the actual writing that the praise is supposed to improve.

But besides confidence there is the issue of enjoyment. Can students even begin to write well if they don't feel good? The Progressive's question rings out with such clear conviction that even the most of Triassic Traditionalists would find it hard to disagree that vital writing or any genuine learning requires some kind of emotional spark. But to what extent is this spark the student's responsibility and to what extent the teacher's? The question is not hopelessly subjective; most of us would agree that a professor in graduate school shouldn't have to spend time in seminar motivating his twenty-two-year-old BA students but that, conversely, a first grade reading teacher does indeed have the obligation to motivate the children and make reading fun.

The argument starts with the Conservative belief that an adult English 1A student should be closer to the graduate student in motivation and attention span than to a first-grade student. The pre-1A student, of limited academic literacy by very definition, may well be on the other side of the line, and I certainly agree that there should be special methods for students who have been denied full educational opportunity. But I think Conservatives feel that even in these cases teachers have a right to expect adult standards of self-motivation and that attention-span is an area within the students' conscious control.

The matter can be phrased another way. Conservatives, who became English teachers because the subject aroused their own intensity, present the subject as intently as they can, hoping that their own dedicated interest will harmonize with the students' own motivations to produce progress and that student enjoyment will rise as a concomitant to this progress. This, it wil be noted, is not unusual; it is the same approach used by teachers of history, psychology and astronomy.

Progressive English teachers, in contrast to those in other disciplines, seem to feel they have to create the enjoyment *first*—the cartoons on the assignment sheets, the coffee-and-doughnut mornings, the cajoling little units on Shakespeare-Can-Be-Fun or Poetry-Is-Just-Like-Singing—in order for the learning process to even begin. The assumption (or possibly the projection of the teacher's own deep evaluation) is that the subject is not really interesting in itself and that the students as normal human beings naturally do not have enough motivation to perform unless we give them something extra.

The chief problem of this student-wooing is that it represents a disproportion between means and ends, an obsession with student relationships rather than student performances that carries considerable psychological dangers. The common suspicion directed against the Conservative teachers is that underneath the outmoded methodology they are really interested in a captive audience and a sense of power they cannot get from the non-structured relationships of ordinary life. But it could be claimed with equal fairness (or unequal fairness) that the emotional underside of the Progressive stance is psychological voyeurism, a need for group approval, and a desire for a personal influence that they cannot get from the non-structured relationships of ordinary life.

This Progressive underside is not necessarily more corrupt than its Conservative equivalent, but it is more dangerous because it is unacknowledged. Most Conservatives are aware of the temptations and possible abuses of their position; if not, their colleagues are always willing to remind them. But many Progressives, with the self-righteous complacency of reforming youth, feel perfectly sure that their classes in literature and pedagogy have given them competence and the moral right to deal with students' emotions and drives; and even those teachers too ethical to attempt to redirect self-images and social values or to encourage personal decisions and emotional releases still assume that their basic business is with students' personalities.

Conservatives do not regard composition classes to be as technical and impersonal as geology; we emphatically do believe in the potential of written language to enlarge and change lives. In fact, it is because we have such faith in its transforming power that we are suspicious of attempts to dilute this potency with games and gauds—"participation," "relationships," and "projects" that waste time and distract attention from our proper business. It is because of our belief in the importance of written language, *considered* self-expression, that we Conservatives worry about the new pedagogy, which with its relentless, self-conscious search for new methods often seems to forget the end to which we are all dedicated.

Mark Hawkins is not new to the pages of inside english. His review of *In the Trenches*—a book that presented modern techniques in teaching composition—appeared in the October 1984 *i.e.* As evident in that review and in the above article, Mark Hawkins takes issue with the general trend of articles appearing in *inside english* during the past decade. However, Mr. Hawkins has been a happy, productive teacher of composition at Foothill College for more than twenty-four years.

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